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Vol. XVIII.

JULY-SEPTEMBER 1927

No. 3

# THE ROMANIC REVIEW

FOUNDED BY  
PROFESSOR HENRY ALFRED TODD

A QUARTERLY JOURNAL

DEVOTED TO RESEARCH IN THE ROMANCE  
LANGUAGES AND LITERATURES

Edited by  
JOHN L. GERIG



PUBLISHED BY  
COLUMBIA UNIVERSITY PRESS  
COLUMBIA UNIVERSITY, NEW YORK

Entered as second class matter March 2, 1926, at the Post Office at New York, New York, under the Act  
of March 3, 1879.

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VOL. XVIII—JULY—SEPTEMBER, 1927—No. 3

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## AN EXPERIMENT IN METRE FOR THE *DIVINE COMEDY* IN ENGLISH

ENGLISH translations of the *Divine Comedy* are numerous. None, I venture to think, is altogether satisfactory. The difficulties are well-nigh insuperable. No other poet has so scrupulously picked his every word; no other set his words to such difficult music. Dante's *bello stile* combines the logical precision of an Aquinas with the melodic virtuosity of a Bach. Those who realize the rigor of his thought are impatient of any but a word-for-word rendering, necessarily in prose. Those who feel the beauty of his form demand that this shall somehow be conveyed, even at sacrifice of his exact sense.

I rather think the prose translators have, up to date, the better of the argument. They at least achieve what they set out to do. They give the English reader the argument of the *Comedy*. I mean argument, both in the literary sense of story and in the logical sense of doctrine. Their renditions exactly invert Dante's own advice to his *canzone*, and invite the reader to consider the *ragione* of the masterpiece, and to let the beauty go—until he can read Italian.

That may be the wise counsel. At least, I do not think the special beauty of Dante's verse has so far been reproduced in English. The most famous of English metrical translators is Cary. Whatever quality of excellence his blank verse may have, it is as an echo, not of Dante, but of Milton. Even were it as good as Milton's, it no more renders Dante's *terza rima* than a prelude by Bach transcribed into a song by Gounod. I say nothing of Cary's freehandling of Dante's phraseology.

I need not discuss one by one the several blank verse translations of the poem, beyond remarking that the more recent ones

strive to follow the text more literally. This may be a good idea; but it is hard to see how their monotonous rhythms have much advantage over good prose—unless perhaps to the eye. And this flatness is not the translator's fault. Blank verse demands for its true effectiveness a free and wide range of cadence, a cumulative sweep of rhythm. Dante's verse—and his style is woven with it—revolves on a single and ever repeated unit, the tercet. To reweave his separated words into the ampler and more varied strophes of any effective blank verse would be to alter fundamentally, not only his music and style, but the very structure of his composition. The result might be a "very pretty poem," but not Dante.

To render the art, then, of the Comedy, it is essential to preserve its verse unit, the tercet, pivot as that is no less of Dante's rhetoric than of his metric. Realizing this fact, and at the same time zealous to render the master's very words, Longfellow conceived the idea of unrhymed English tercets, meanwhile breaking the flat monotony of the measure by frequent redundancy of syllables. Saintsbury dismisses the device as "one of the most abominable measures ever invented."<sup>1</sup> Certainly Longfellow's translation cannot be said to sing itself. Doubtless, something of its flatness is due to its almost painful literalness. After all, there is a difference between the idioms of Italian and English, and merely setting down English equivalents—or something like equivalents—for the successive Italian words does not produce even a faithful translation, not to say a poetic one.

So, with all allowance for the rhetorical inadequacy of Longfellow's rendering, Saintsbury seems justified in his condemnation of its "unrhymed *terza*." Imagine taking the rhyme out of Pope's couplets!

Well, if it is essential to preserve the tercet with rhyme, why not preserve Dante's actual meter, the *terza rima*? There are, I think, two reasons why not. The first and obvious reason is the prohibitive difficulty of that meter for rhyme-poor English. I would not say that supreme patience and ingenuity, combined with poetic taste and an intimate knowledge of Dante, may not

<sup>1</sup> *Hist. Eng. Prosody*, Macmillan, 1910, III, 107 note.

produce a creditably faithful rendering. Professor C. H. Grandgent, in some passages scattered among his various essays, has gone far towards achieving the impossible. But I doubt if even he could carry such a *tour de force* through the whole poem. I feel certain that no one else has.

But the second objection to translation in *terza rima* is that that measure does not seem to go in English. Saintsbury again is emphatic on this point. His chief counts<sup>2</sup> against the measure seem to be the unavailability of double rhyme and the fact that the ear is being always led to expect some other measure, quatrain or rhyme royal. To my thinking at least, there is another and simpler objection. There are too many rhymes—for English verse with its heavy and insistent beat. The ear is fatigued by them. It is like a kettle-drum going all the time.

If this be so, fewer rhymes would be, aesthetically, a positive gain. The gain in facility of translating faithfully would of course be proportionate. And there is a very easy way of reducing the number of rhymes without at all breaking the tercet movement and structure. This is simply not to *link* the tercets together. By one step we so cut out all but one pair of rhymes. And the surprising thing is that—if I may judge by my own very imperfect ear—the difference in effect, for English, is not so great as might be expected. I do not so much miss the linking rhymes. I do miss agreeably the cloying excess of rhymes.

Of course, that is a personal matter, and not to be argued. But even if it be denied, and a translation of the poem in rhymed but unlinked tercets be admitted only as a compromise, it seems to me a decent one. It can be relatively faithful to the text—and English. It does fairly reproduce the movement of Dante's verse.

Naturally, the real test of such an *a priori* idea lies in the execution. But that is in another sense a personal matter. My formula may be very good; and my translation very bad. Still, if the translation sounds well in any part, the excellence of the formula is only the more forcibly demonstrated.

<sup>2</sup> *Op. cit.* I, 153; III, 361-365.

\* \* \* \* \*

## HELL

## Canto I

Upon the journey of our life midway  
I came to find me in a gloomy wood,  
Out of the straight path having gone astray.  
Hardly indeed can what it was be said,  
This forest wild and desolate and grim,  
That in the very thought renews the dread.  
So bitter is it, death is little more.  
But to show forth the good I gathered there,  
I tell of other things it held in store.  
How I found entrance can I not well say,  
So full of slumber was I at the point  
When seems it I abandoned the right way.  
But when I reached the rising of a hill  
Whereunder came that valley to an end,  
Which so had filled my heart with fear of ill,  
I looked, and saw the shoulders of the height  
Mantled already with the planet's rays  
That each in every pathway guides aright.  
Then was the fear a little quieted  
That, in the deep recesses of my heart,  
Outlived the night so piteously led.  
And as a man who, overspent of breath,  
Has clambered from the deep upon the shore,  
And turns, and gazes on the watery death,  
So did my soul, which even yet was fleeing,  
Turn back to look again upon the pass  
Which never has let by a living being.  
After some rest to body spent and sore,  
I took my way on up the desert slope,  
So that the firm foot always was the lower.  
And lo! almost where first the steeps begin,  
A leopard, light of foot and very fleet;  
And she was covered with a spotted skin.  
She would not yield her from before my face;  
Rather so blocked all passage that my steps  
At many turns I turned me to retrace.  
It was the moment of the morning's prime,  
When up the sun was mounting with those stars  
That were in company with him what time

Divine Love set in motion each fair orb;  
Wherefore assurance gave me of good hope  
Against that creature in the gaudy garb  
The gracious season and the hour of day,—  
Yet not so that there brought not terror back  
Appearance of a lion in the way;—  
He looked as if against me he were come  
With head erected and with hunger mad;  
It seemed the very air took fright therefrom;—  
And of a wolf too, that with every want  
Seemed to be burdened in her meagerness;  
And she has made how many to live gaunt.  
Together with the terror of her sight,  
She put upon me such a heaviness,  
That I lost hope thereafter of the height.  
And what the man is whose one will is gain,  
And comes the time that destines him to lose,  
And he can only sorrow and complain,  
Such made of me that peace-forbidding brute;  
Which, coming at me, drove me step by step  
Downward again to where the sun is mute.  
Whilst to the lowland I was taking flight,  
Before mine eyes one offered him to me,  
For long time silent and still dim to sight.  
When I perceived him in that lonesome glade,  
“Have pity on me!” I cried out to him,  
“Whate’er thou art, man verily or shade.”  
“Not man,” he answered, “man I was on earth;  
And both my parents were of Lombardy,  
And both were also Mantuans by birth.  
*Sub Julio* I was born, though late; at Rome,  
Under the good Augustus in the time  
Of false and lying gods, I made my home.  
Poet I was, and sang of that just son  
Of great Anchises who came out of Troy  
After the burning of proud Ilion.  
But why returnest thou to this duress?  
Wherefore not climb the mount delectable,  
That end is, and beginning, of all happiness?”  
“Art thou that Virgil then, that fountainhead  
Which pours abroad so wide a stream of speech?”  
In answer, with awe-stricken brow, I said.

"O of all other poets light and glory,  
May the long zeal avail me, the great love  
That made me meditate on thy high story!  
My master and my author verily,  
Thou only art the one from whom I took  
The seemly style for which men honor me.  
See thou! the beast from which I turned again.  
Deliver me from her, illustrious sage:  
Tremble she makes my every pulse and vein."  
"Thou must betake thee by another path,"  
He answered then, on seeing how I wept;  
"If thou wouldest save thee from this place of wrath:  
Because this beast, for which thou raisest cry,  
Lets not another by her pathway pass,  
But still harasses him until he die.  
By nature mean, malignant, ever more  
She seeks to feed her ravenous desire;  
And fed, she is more famished than before.  
Many the creatures are with which she mates,  
And many more shall be, until the hound  
Come, that shall slay her in sore straits.  
He shall not feed on either earth or pelf,  
But wisdom, love and virtue; and between  
Feltro and Feltro shall be born himself.  
Of low-laid Italy he shall be shield,  
For whose sake Turnus, Nisus and the maid  
Camilla and Eurialus were killed.  
Trailing her through the cities without truce,  
He shall drive back again that wolf to hell,  
Wherfrom aforetime envy set her loose.  
So I, discerning for thy best, deem fit  
Thou follow me; and I will be thy guide,  
And will conduct thee through the eternal pit,  
Where thou shalt hear the desperate shrieks, and see  
Spirits of eld that for the second death  
Are all clamorous in their misery;  
And see thereafter them that are at rest  
Within the fire, for that they hope to come,  
When so it be, among the people blest;  
Whither, if thou wilt also rise, for guide  
Shall be a spirit worthier than I;  
And parting, I will leave thee by her side;

Because the Emperor who reigns on high,  
Seeing me rebel to his law, wills not  
That to his city one through me come nigh.  
And everywhere he rules, and there he reigns;  
There is his city and exalted seat.  
Happy one chosen who thereto attains!"  
And I to him: "Poet, I beg of thee,  
Even by this God that was to thee unknown,  
So that this evil and yet worse I flee,  
That thou conduct me whither thou hast said,  
Where I may see St. Peter's gate, and find  
Those whom thou makest so discomfited."  
Then moved he onward, and I went behind.

\* \* \* \* \*

*Canto II*

Day was departing, and the dusky air  
Was taking every creature upon earth  
From all its toiling; and I only there  
Was putting me in readiness to face  
The warfare of the way and of the woe,  
Which memory, that errs not, shall retrace.  
O Muses, O high genius, aid me here!  
O memory, dictating what I saw,  
In this shall thy nobility appear.  
"Thou poet," I began, "who art my stay,  
Look well upon my power, if it be strong,  
Before thou trust me to the arduous way.  
Thou sayest that the sire of Silvius went,  
While yet corruptible, unto the world  
Eternal, and was in the body sent.  
But if the adversary of all wrong  
Was gracious, thinking of the high effect—  
The Who and What—to come of him ere long,  
Unmeet it seems not to a thoughtful man;  
For of benignant Rome and of her rule  
He was named father in high heaven's plan.  
This Rome, that rule (to speak as truth befits)  
Were both established for the holy place  
Where the successor of great Peter sits.  
And through this going, which drew praise from thee  
For him, he saw things that were cause no less  
Of papal robe than of his victory.

That whither went the Chosen Vessel then  
To reassure that faith which to the way  
Of their salvation first admitteth men.  
But I, why should I go? Who can permit?  
Aeneas am I not; I am not Paul.  
Not I, not any others deem me fit.  
Wherefore if I should yield myself to go,  
I fear it might prove folly. Thou art wise,  
And better than I reason thou dost know."  
As one unwilling towards what he has willed,  
On second thought reverses his design,  
And stops before he has begun to build,  
Such I became upon that gloomy waste;  
And thinking so annulled the undertaking  
Which had been entered into with such haste.  
"If I take not indeed thy words amiss,"  
Answered that shade of the Magnanimous,  
"Attainted is thy soul with cowardice,  
Which oft the spirit of a man so palls  
That he is turned from honorable deed,  
Like beasts that shy at shadows when dusk falls.  
That from this dread thou may'st now set thee free,  
Harken to why I came, and what I heard  
That first time I was moved to pity thee.  
I was among those who are in suspense;  
When called to me a lady fair and blest,  
Such that I asked her will in reverence.  
Her eyes shone brighter than the stars; and meek  
And gentle, with an angel's voice, to me  
In her own parlance she was moved to speak:  
'O thou of Mantua, and most noble soul,  
The fame of whom endures yet in the world,  
And shall endure the while the heavens roll,  
A friend of mine, and yet not fortune's friend,  
Is so beset upon a lonely waste  
That fear has turned him back that would ascend.  
He may by now, I fear, be so hard-driven  
That I am late in rising to his need,  
In view of what I heard of him in heaven.  
Go then; and by that gifted word of thine,  
And with what else be needful for his succor,  
So give him aid that comfort may be mine.

And I am Beatrice, who bid thee go;  
I come from place to which I would return;  
Love moved me, and compels me to speak so.  
When I shall be once more before my Lord,  
Often I will extol thee unto him.'  
She ceased; and I began thus in accord:  
'O Lady of the virtues which alone  
Raise man above the content of the sphere  
Which has the smallest circles for its own,  
So is command of thine to me a grace  
That not to have obeyed it yet is tardy.  
To me no further need'st thou plead thy case.  
But tell me how it is that thou shouldst deign  
Descend down hither to this center, far  
From the wide place thou burnest to regain.'  
'Since to the inmost thou wouldst have all clear,  
I will apprise thee briefly,' she replied,  
'Why I came herewithin, and without fear.  
Those things alone are to be feared by us  
Which have capacity to do us harm;  
But others not; they are not dangerous.  
And I am made by God, in mercy, such  
That not a flame of all this fire assails me;  
Nor any misery of yours can touch.  
A gentle lady is in heaven, who takes  
So much to heart this check for which I charge thee  
That the hard judgment there above she breaks.  
And this one called Lucia to her end,  
And said: 'Thy servant now hath need of thee;  
Him therefore to thy keeping I commend.'  
Lucia, foe of every cruel one,  
Arose, and came unto the place where I  
Was sitting next to ancient Rachel's throne.  
She said: 'Thou Beatrice, true praise of God,  
Why dost thou help him not who loves thee so  
That for thy sake he left the vulgar crowd?  
Hearest thou not the pity of his plea?  
Seest thou not the death that he combats  
Upon the river which outvaunts the sea?'  
And in the world there was not ever zeal  
To follow profit, or to flee from loss,  
Like mine, after the close of that appeal,

To come down hither from the blessed sphere,  
 Confiding me to thy trustworthy word,  
 Which honors thee, and also those that hear.'  
 When she had spoken in this wise to me,  
 She turned away her shining eyes in tears;  
 Which brought me hither the more hastily.  
 And so I came to thee on her account;  
 I took thee from before that savage beast  
 Which blocked the short way to the beauteous mount.  
 And now, what? Why, why stand'st debating there?  
 Why harbors in thy heart such cowardice?  
 Why hast thou not the will to do and dare,  
 Seeing that three such blessed ladies deign  
 To act thy counsel in the court of heaven,  
 And my words promise thee so great a gain?"  
 As flowers in the frostiness of night  
 Close up and droop, then, whitened by the sun,  
 Open upon their stalks and stand upright,  
 So was it with my spirit faint and wan;  
 And such fresh courage coursed into my heart  
 That I made answer fitting a free man:  
 "O merciful is she who succored me,  
 And courteous thou who hastened to obey  
 The words of truth which she addressed to thee!  
 So hast thou, with these words of thine, inclined  
 My heart in willingness to come with thee,  
 That I am brought again to my first mind.  
 Go then; and be one will between us twain;  
 Thou art my lord, my leader, and my stay."  
 Thus I replied; and when he moved again,  
 I entered on the deep and wooded way.

\* \* \* \* \*

*Canto V*

From the first circle I descended so  
 Down to the second, which engirds less space  
 And greater pain, that goads to cries of woe.  
 There horrible and snarling, Minos stands;  
 Examines, as it enters, every guilt;  
 Dooms and despatches as himself he bands.  
 I mean that when before him is come in  
 The soul ill-fated, it confesses all;  
 And that assessor of each mortal sin,

Discerning what should be its place in hell,  
Around him wraps as many times his tail  
As are degrees down where he dooms it dwell.  
Ever before him numbers of them stand;  
They come to judgment, every one in turn;  
They speak, and hear, and then below are banned.  
"O thou who seekest this sad hostelry."  
So soon as he had seen me, Minos said,  
Pausing in act of his high ministry,  
"Heed how thou ent'rest, and in whom putt'st faith;  
Be not by wideness of the gate beguiled."  
And unto him my guide: "Why too, waste breath?  
Block not a passage which the fates allot;  
Willed is it so where can be brought to pass  
That which is willed; and further question not."  
Now are beginning notes of misery  
To make them heard by me; now am I come  
To where immoderate weeping harrows me.  
I came into a place, of all light hushed,  
That bellowed like the ocean, when in storm  
By wind with wind contending it is crushed.  
The hellish hurricane, that ne'er relents,  
Hurtles along the spirits in its raging,  
And buffetting and whirling them, torments.  
When on before the ruin they come driven,  
There the shriekings, the groanings and the wailings;  
There they blaspheme the omnipotence of heaven.  
I came to know how unto punishments  
So ordered is the carnal sinner damned,  
Whoever reason subjugates to sense.  
As their own pinions bear the starlings on  
At the cold season in broad and serried flights,  
So bore that blast the spirits woebegone.  
Hither, thither it sweeps them, high and low;  
They are not comforted by any hope  
Of quietness, not even of less woe.  
And as the cranes go singing their sad lay,  
Making themselves in air a long-drawn line,  
So I saw coming, carried on that fray,  
That host of shades, all uttering long wails.  
Wherefore I said: "Master, what folk are those  
Whom the black air so bitterly assails?"

Then answered he: "The first among the throngs  
Whose story thou desirest to hear told,  
Was empress on a time of many tongues.  
She was so tainted with the vice of lechery  
That, to dispel the blame she had incurred,  
The lustful she made lawful by decree.  
She is Semiramis, of whom men say  
That Ninus she succeeded; and was his wife;  
And held the land now under Sultan's sway.  
The next is she who life for love resigned,  
And faith with the ashes of Sichaeus broke.  
And sensual Cleopatra comes behind.  
Then Helen see, for sake of whom men sinned  
Such length of days; and see the great Achilles,  
Who strove with love up to the very end.  
See Paris, Tristan." And he showed above  
A thousand shades, and as he named them, pointed,  
Who all were exiled from our life by love.  
After I so had heard my teacher name  
Those ladies and those gentle knights of old,  
Pity assailed me, and nigh overcame.  
And I began: "Poet, gladly I might  
Speak with those two that close together go,  
And seem upon the wind to be so light."  
And he to me: "Tarry until their doom  
Shall bring them nearer; then in that love's name  
Which led them hither, ask; and they will come."  
As doves, when their desire is calling, fly  
On spread and level wing to the sweet nest,  
Carried by their own will along the sky,  
So, issuing from the troop where Dido is,  
Came these through the malignant air to us,  
Such virtue had my gentle urgencies.  
"O mortal one, courteous and humane,  
Who through the livid air goest greeting us  
That left upon the world a crimson stain,  
Were friend the ruler of the universe,  
Truly we would entreat him for thy peace  
For having pity on our fault perverse.  
Whate'er to hear or say it be thy will,  
That we will hear, and thereof speak to thee,  
The while for us the wind, as now, is still.

Seated the city is which gave me birth  
Upon the seashore, where the Po descends  
To peace with them that follow him on earth.  
Love, who on gentle heart at once attends,  
Allured this other with the comely form  
Reft from me; and the manner still offends.  
Love, who none loved not loving will allow,  
Allured me with delight in him so strong  
That, as thou seest, it leaves me not e'en now.  
Love both of us delivered to one death;  
Caïna waits for him who quenched our life."  
These were the words borne to us on her breath.  
When I had heard those spirits sore-betrayed,  
I bowed my face, and kept it lowered so,  
Until "What ponderest thou?" the poet said.  
When I made answer, I began: "Alas!  
How many a sweet thought, what great desire  
Led on these spirits to their woeful pass!"  
And then to them I turned, and spoke again;  
And I began: "Francesca, thine afflictions  
Move me to tears of pity and of pain.  
But tell me, in the season of sweet sighing,  
By what and how might love empower you  
To know the longings dimly underlying?"  
And she to me: "There is not greater woe  
Than recollection of the happy time  
In wretchedness; and this thy sage doth know.  
But if in thee so great affection seeks  
To see laid bare the first root of our love,  
I can but do as one who weeps and speaks.  
For pleasure on a day of Lancelot  
We two were reading, how love mastered him.  
We were alone; misgiving had we not.  
And oftentimes that which we read would call  
Our eyes to meeting, and make pale our faces;  
But only one part led us to our fall.  
When we had read there how the longed-for smile  
Was kissed by such a lover, this one then  
Kissed me upon my mouth all tremblingly.  
A Gallehaut was the book, and he who wrote it.  
That day we read no further, I and he."

While to me thus one spirit was replying,  
 The other wept so, that for pitying dread  
 Faintness came over me as I were dying;  
 I fell, as falls the body of one dead.

*Canto XXVI*

Rejoice, O Florence, which art grown so great  
 That over land and sea thou flapp'st thy wings,  
 And hear'st through hell thy name reverberate.  
 Among the other thieves I found there five  
 Thy citizens; whereat shame comes to me,  
 And thou at no great honor shalt arrive.  
 But if we dream the truth near break of day,  
 Yet but a little while and thou shalt feel  
 What for you Prato, yes, and others pray.  
 And were it so already, it were late;  
 And would it were so, since it needs must be  
 That weighs the more the longer I must wait.  
 We turned away; and up the selfsame stair  
 Of jutting stones that served us coming down,  
 My leader mounted, and then drew me there;  
 And following our solitary way  
 Among the crags and splinters of the ridge,  
 The foot advanced not without hand to stay.  
 I sorrowed then, and sorrow now again  
 When I direct my mind to what I saw;  
 And on my genius I must tighten rein  
 That it run not where virtue may not guide;  
 So that if kindly star or better thing  
 Gave me this good, I cast it not aside.  
 As in the season when who lights the sky  
 Least hides away from us his countenance,  
 What time the gnat has driven off the fly,  
 The peasant at his ease upon a hill  
 Sees myriad glow-worms down along the vale  
 Where are his vines to tend, his fields to till:  
 So with as many little flames alight  
 I saw that eighth great pouch, when I had come  
 To where the hollow of it came in sight.  
 And as he who avenged him with the bears  
 Beheld Elijah's chariot depart,  
 When horses rose straight upward toward the spheres,—

For then he could not follow with the eye  
More than to see the flame of it alone,  
Mounting, as might a little cloud, on high,—  
So each flame through the gullet of that trough  
Was moving; for not one betrayed its theft,  
And each was carrying a sinner off.

To see, I craned so from the spanning wall  
That had I not laid hold upon a rock,  
There needed not a touch to make me fall.  
Whereat my guide, seeing me so concerned,  
Declared: "Within these torches there are souls;  
Each with that swathes it whereby it is burned."

"My master," I replied, "thy telling me  
Makes me the surer, yet I had surmised  
That so it was, and would have asked of thee  
Who is within that flame which comes with jet  
So cleft at tip, as from the pyre it rose  
Where by his brother Eteocles was set?"

He answered me: "Ulysses therewithin  
Suffers with Diomed; and thus together  
They go to vengeance as they went to sin;  
And in that garment of their flame bemoan  
The ambush of the horse, that made the breach  
Through which the noble seed of Rome was sown;  
And they bemoan the cunning through which dead  
Deidamia still bewails Achilles;  
And tears for the Palladium they shed."

"If still within those sparks their power hold  
Of speech," said I, "Master, I pray thee much,—  
And pray my prayer avail a thousandfold,—  
That thou make not denial unto me  
Of waiting till the horned flame is come hither;  
Thou see'st how I bend toward it eagerly."

And he: "Thy prayer is worthy of all praise,  
And therefore I accept it; but take heed  
Thy tongue shall hold itself in check always.  
Give me to speak; for that I can divine  
What is thy will; and these perchance were shy,  
Seeing that they were Greeks, of speech of thine."

Now when the flame had shifted it, to rise  
Where time and place seemed fitting to my guide,  
I heard him then hold parley in this wise:

"O ye, who twain are in one fiery pall,  
If I had merit with you whilst I lived,  
If I had merit with you, great or small,  
When in the world I wrote the lofty line,  
Move ye not on; but one of you tell where  
He met the death that came of his design."

The greater horn of the eternal flame  
Began to writhe itself with murmurings,  
As one a wind by buffettings would tame;  
And to and fro the tip of it so darted  
As were a tongue there speaking; and a voice  
Came forth from it, and said: "When I departed  
From Circe, who for one whole year and more  
Had been detaining me there near Gaëta,  
Before Aeneas came to name the shore,  
Not fondness for my son, nor piety  
Towards my aged father, nor due love  
That should have comforted Penelope,  
Could overcome in me—not even then—  
The zeal to have experience of the world,  
And of the vices and the worth of men.  
But I put forth on the deep open sea  
With one sole ship, and with those followers—  
How few—who still had not deserted me.  
I saw one shore and other far as Spain,  
Far as Morocco; saw Sardinia  
With neighbor isles sea-washed upon that main.  
I and my comrades were grown old and slack  
By time we entered in the narrow strait  
Where Hercules, to warn the wanderer back,  
Had set his beacon-towers. Even so  
Seville I left behind me on the right,  
With Ceuta on the left passed long ago.  
'O brothers,' said I, 'who have turned your prow  
Through countless perils hither to the West,  
To the brief vigil of your senses, now  
When its allotted term is almost run,  
Be ye not willing to refuse the quest  
Of the unpeopled world behind the sun.  
Consider ye the seed from which ye grew;  
Ye were not made to live like unto brutes,  
But to strive after what is good and true.'

I made, by the few simple words I spake,  
My comrades all so eager for the voyage,  
That hardly then could I have held them back.  
And turning now our poop into the morn,  
We of our oars made wings for the mad flight,  
And ever bearing to the left were borne.  
Already night was seeing every star  
About the other pole, with ours so low  
That it rose not above the ocean floor.  
Five times the light beneath the moon again  
Was kindled, and so many times was quenched,  
Since we had entered on that arduous main.  
And into sight there rose a mountain, dun  
Because of distance, and higher seemed  
Than any we had ever looked upon.  
We were rejoiced; but soon joy turned to woe,  
Because a tempest rose from that strange land,  
And beat upon our ship about her bow.  
Three times round with the waters she had spun;  
The fourth time high she lifted up her poop,  
And downward plunged her prow, as pleased that One,  
Until the waters over us closed up."

\* \* \* \* \*

*Canto XXXIII*

Then from its loathly meal the sinful shape  
Lifted its mouth, and wiped it on the hair  
Ev'n of the head so mangled at the nape;  
And thus began: "Thou makest me recall  
Sorrow past cure; and I am sick at heart  
For thinking on it, ere I speak at all.  
But so my words may be as seed to bear  
Infamy to the traitor whom I gnaw,  
Speaking and weeping mingled thou shalt hear.  
I know not who thou art, or how didst reach  
These lower places; but a Florentine  
Assuredly thou seemest by thy speech.  
Know that Count Ugolino men called me;  
And this man was Ruggieri the Archbishop.  
Hear why to him I am so neighborly.  
That in the wicked ambush of his laying  
I, who had put my trust in him was taken,  
And after done to death, needs not the saying;

But what is hidden from thy knowledge still—  
To wit, how that my death was horrible—  
Shalt hear, and know if he has used me ill.  
A narrow loophole in the mew since called,  
Because of me indeed, by name of hunger,  
And where ere long another shall be walled,  
Had shown me through its slits more moons than one  
Already, when I dreamed the evil dream  
Which rent for me the veil of fate foregone.  
Meseemed this man was master of the chase,  
Hunting the wolf and wolf-cubs on the hill  
That hides all Lucca from the Pisan's gaze.  
With chosen hounds, keen on the scent and gaunt,  
Gualandi with Sismondi and Lanfranchi  
He had sent on before him well in front.  
After short coursing, seemed they to be spent,  
The father and his sons, and by sharp fangs,  
It seemed as if I saw, their flanks were rent.  
When I awoke before the dawn was red,  
I heard my sons, for they were with me there,  
All sobbing in their sleep, and asking bread.  
Unfeeling art thou, if it grieve thee not  
To think on the foreboding of my heart;  
And if thou weep'st not, wepest thou for what?  
They were awake now, and the hour was nearing  
When wontedly our food was brought; and each  
After his sleep was hoping and yet fearing;  
And then the door of the dread tower I heard  
Being nailed up below us; and I looked  
Into my sons' faces without a word.  
I wept not, for my heart was stone in me;  
Weeping were they; and little Anselm said:  
'Thou look'st so, father! What is wrong with thee?'  
At that I shed no tear, nor made reply  
All that day long, and all the night thereafter,  
Until another sun was mounting on the sky.  
Then as a little beam of light was thrown  
Into the dolorous prison, and I saw  
Upon four faces shadow of mine own,  
I bit both hands for anguish; and my sons,  
Believing that I did this thing with will  
To stay my hunger, raised themselves at once,

And said: 'Father, far less will be the pain  
If thou wilt eat of us: thyself didst clothe us  
With this poor flesh; strip thou it off again.'  
I calmed me, not to add to misery.  
That day we passed, and yet another, dumb.  
Ah, stubborn earth, why didst not open thee?  
When we were come to see the fourth day break,  
Down Gaddo flung him headlong at my feet.  
'Why wilt not help me, father?' Thus he spake;  
And thus he died. And ev'n as thou canst see  
Me now, I saw those three fall one by one  
Between the fifth day and the sixth; so solaced me  
Groping, already blind, to where each lay.  
And two days long I called them that were dead.  
Then more than sorrow, hunger had its way."  
With eyes asquint, so soon as he had done,  
He took again the wretched skull with teeth,  
Strong as a very dog's upon the bone.  
Ah, Pisa, shame of all that dwell within  
The lovely land where sounded is the *si*,  
Since neighbors are supine against thy sin,  
Caprara and Gorgona then close up,  
And make a bar to Arno at its mouth  
To drown each human dreg within thy cup.  
Suppose Count Ugolino, as talk runs,  
Had made thee dupe in matter of the towers,  
No right was thine to crucify his sons.  
Innocent must they be that were so young,  
Thou Thebes revived,—Brigata, Uguccione  
And those two named already in my song  
We passed then on to where the frozen racks  
Ungently held fast bound another folk,  
Not forward bent, but flung upon their backs.  
Weeping itself there lets not weeping be;  
And grief, meeting a barrier on the eyes,  
Turns inward to augment the misery.  
For tears together fuse them as they flow,  
And turning, as it were, to glassy masks,  
Fill up the hollows underneath the brow.  
And though it happened that all sentience,  
As in a spot made callous by the cold,  
No longer in my face found residence.'

Yet of a certain wind I was aware,  
And so I said: "Master, what causes this?  
Are there still vapors in this nether air?"  
Hence he to me: "Anon thou shalt have passed  
To where thine eyes will answer thee in this,  
Seeing the agency that rains the blast."  
And one of the wretches of the frozen crust  
Cried out to us: "O souls so dead to pity  
That to last pale of all ye are so thrust,  
Pluck off these veils that harden on the flesh,  
That I may vent the grief that swells my heart,  
A little, ere the weeping freeze afresh."  
Then I to him: "Wouldst have me help thee so,  
Tell who thou art; and if I free thee not,  
To bottom of the ice so may I go!"  
He answered: "Once I was Fra Alberic,  
He of the fruits of the accursed garden;  
And for a fig down here a date I pick."  
"Oho," said I, "art thou already dead?"  
And he to me: "I have no word how fares  
My body in the world there overhead.  
To Ptolomea's vantage it must prove  
That oftentimes the soul will fall down hither  
Ere Atropos has given it the move.  
And so that thou mayst clear away this glaze  
Of tears more willingly from off my face,  
Have thee to know that when the soul betrays,  
As I myself did, straight an imp lays hold  
Upon her body, and still governs it  
Until its time shall all have been unrolled.  
She rushes to this cistern; and men see  
Up there perhaps the body of this shade  
That here is wintering just back of me.  
Him thou must know, if thou art just come down;  
He is Ser Branca d'Oria; and some years,  
Since he was locked up here, have come and gone."  
"I think," said I, "thou thinkest to impose  
On me; for Branca d'Oria has not died,  
But eats and drinks and sleeps and puts on clothes."  
"The moat above," said he, "of Malebranche,  
There where the sticky pitch is boiling over,  
Had hardly yet been reached by Michel Zanche,

Ere this man left a devil in his stead  
In his own body, and in kinsman's too,  
Who with him to betrayal was misled.  
But now reach forth thy hand to me;  
Open mine eyes;" and opened them not I;  
And to be rude to him was courtesy.  
Ah, Genoese, men wanting in all worth,  
And overflowing in iniquity,  
Wherefore are ye not scattered from the earth?  
For with a spirit of Romagna's worst  
I found one of you such, that for his deeds  
Here in Cocytus is his soul immersed;  
Up there, it seems, his body breathes and feeds.

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## COLOR SYMBOLISM IN LOPE DE VEGA

IN two articles published in the ROMANIC REVIEW some time ago by Mr. Herbert A. Kenyon<sup>1</sup> and Mr. S. Griswold Morley,<sup>2</sup> on the representation of feelings and thoughts by colors in writings of the Spanish Golden Age, not only were we made acquainted with the general terms of what was once a commonly accepted code, but certain discrepancies and doubtful points of usage were brought to our attention. The purpose of the present article is to throw further light on these deviations, to indicate still others, to explain the meaning of one or two shades not previously defined or considered as having any special significance, and to show in general that, at least in the theatre of Lope de Vega, from which most of the following illustrations are taken, even some of the commonest symbols of this color code were at times used rather indefinitely.

In studying this subject in the ballads, Mr. Kenyon found that red "seems to have little or no symbolic meaning attached to it."<sup>3</sup> And for Mr. Morley "the shades of red had no firmly fixed place in the code."<sup>4</sup> This, however, is not borne out by Lope's practice, who both used various shades of red with definite meanings and distinguished between them fairly consistently. He did, it is true, occasionally fail to discriminate between them, but no more so than between certain other shades and colors. *Encarnado* is used regularly by Lope to represent cruelty, as called for by Cetina's sonnet on color symbolism, reprinted in Mr. Kenyon's article,<sup>5</sup> and by the code in general. Examples:

"Paula, por ver tu *crueldad*,  
*encarnada* la compré."<sup>6</sup>

<sup>1</sup> *Color Symbolism in Early Spanish Ballads*, ROM. REV., VI (1915), 327-340.

<sup>2</sup> *Color Symbolism in Tirso de Molina*, ROM. REV., VIII (1917), 77-81.

<sup>3</sup> *Loc. cit.*, 334.

<sup>4</sup> *Loc. cit.*, 81.

<sup>5</sup> *Loc. cit.*, p. 338.

<sup>6</sup> *El ausente en el lugar*, Rivad., XXIV, 253c.

"—¿Y tú, Menalca?  
—*Encarnada*,  
de aquella *crüel* que adoro." <sup>7</sup>

"—¿Qué colores?  
—De mi voto  
lleve *encarnado* Carloto.  
—Con blanco será de fama;  
que es casta y *crüel* mi dama." <sup>8</sup>

"Ya corre la *crüeldad*,  
con su cuadrilla *encarnada*;" <sup>9</sup>

In *La Dorotea* (R. XXXIV, 21a) we read: "Lo verde es esperanza y lo *encarnado* *cruedad*." Only once have I found Lope giving *encarnado* a different acceptation:

"No quiero *alegría*  
de la *encarnada* rosa, que ha pasado  
la que tener solfa." <sup>10</sup>

This usage of *encarnado* for joy, while very uncommon, occurs also in the passage quoted by Mr. Kenyon from the *Guerras civiles de Granada*<sup>11</sup> and justifies Mr. Morley's explanation of a rather indefinite use of *encarnado* in Tirso.<sup>12</sup>

The more common equivalent of joy, and the one given by Cetina, but for which Mr. Kenyon found no examples in the ballads, is *colorado*, as illustrated by the following:

"—¿Tú, Doristo?  
—*Colorado*,  
que es señal de mi *alegría*." <sup>13</sup>

"... me verás bajar el prado  
vestido de *colorado*,  
señales de mi *alegría*." <sup>14</sup>

<sup>7</sup> *El verdadero amante*, R., XXIV, 8c.

<sup>8</sup> *El Marqués de Mantua*, Acad., XI, 295a.

<sup>9</sup> *El despertar a quien duerme*, R., XLI, 349c.

<sup>10</sup> *La batalla del honor*, Acad. N., III, 597a.

<sup>11</sup> *Loc. cit.*, 339.

<sup>12</sup> *Loc. cit.*, 81.

<sup>13</sup> *El verdadero amante*, R., XXIV, 8b-c.

<sup>14</sup> *La infancia desesperada*, Acad. N., I, 242b.

A slight deviation from this is to be seen, however, in these lines:

"Negro me dió la tristeza  
y *colorado* el favor,"<sup>16</sup>

where *colorado* stands rather for the favors received by a lover.

*Carmesí*, although not mentioned by Cetina, was also an accepted symbol for joy, and indeed the only red that Mr. Kenyon found representing it in the ballads.<sup>18</sup> We find it thus used by Lope also.<sup>17</sup> Perhaps an association of ideas led Lope to give it once the meaning of *voluntad*, i.e., 'affection':

"*carmesí* de *voluntad*."<sup>18</sup>

But we can only attribute to carelessness or arbitrariness Lope's use of *carmesí* on one occasion for *crueldad*, paralleling the unusual case of *encarnado* for *alegría*, already noted; cf.

"No te precies de *críel*,  
manutisa *carmesí*"<sup>19</sup>

Another color which in the ballads was found to have little if any special significance is gold. Mr. Kenyon could discover in them but one reference to any symbolic use of gold, and there it meant joy.<sup>20</sup> Here again we find corroboration in Lope:

"que si el *dorado* es *contento* . . ."<sup>21</sup>

"La clavellina del color *dorado*  
no muestre su riqueza,  
que *no la puede haber donde hay tristeza*."<sup>22</sup>

Although *turquesado* was included in Cetina's sonnet, Mr. Kenyon apparently found no examples of it in the ballads or

<sup>16</sup> *La esclava de su hijo*, Ac. N., II, 174b.

<sup>18</sup> *Loc. cit.*, 334.

<sup>17</sup> For examples in Lope, cf. *El remedio en la desdicha*, R., XLI, 135b; *Los Chaves de Villalba*, Acad., XI, 435a.

<sup>18</sup> *El domine Lucas*, R., XXIV, 46c.

<sup>19</sup> *La moza de cántaro*, R., XXIV, 557b.

<sup>20</sup> *Loc. cit.*, 334.

<sup>21</sup> *El valiente Céspedes*, Acad., XII, 213b.

<sup>22</sup> *La batalla del honor*, Ac. N., III, 597a; cf., with this, the line quoted by Mr. Kenyon, "o vistase de oro fino—color contra la tristeza."

elsewhere. Mr. Morley cites one instance in Tirso, where, however, it stands merely for *azul* and hence for jealousy.<sup>23</sup> Our search in Lope has been more fruitful, for he uses *turquí* once in a sense approaching that given by Cetina, namely, *soberbia*. In the following lines *bárbara*, i.e., 'bold, rash,' is clearly associated with the color:

" . . . ni por el color *turquí*,  
*bárbara violeta*, ignores  
*tu fin . . .*"<sup>24</sup>

And, supposing again that *turquí* was the same for Lope as *turquesado*, he is once more inconsistent when he gives *turquí* as the equivalent of *porfía*, i.e., 'persistence, obstinacy,' though here, too, the sense is not wholly unallied to Cetina's. Cf.

" . . . y mi celosa *porfía*  
*en el lirio azul-turquí . . .*"<sup>25</sup>

Elsewhere, however, Lope diverges so far from the norm as to make *turquesado* serve for loyalty:

" . . . *turquesado* le ha vestido,  
*color de mi lealtad.*"<sup>26</sup>

More striking than Tirso's confusing *turquesado* with *azul* as a symbol for jealousy, referred to above, is Ricardo del Turia's employment of *cárdeno* in the same sense, since this color would seem more properly to be associated with purple. Cf.

"*Los celos* ¡rabia críel!  
*nos pinta el cárdeno lirio!*"<sup>27</sup>

Purple itself, like violet, signified love, but so far as I have been able to ascertain they were used invariably with only this one meaning, so nothing more need be said on them here.

Yellow was quite regularly made to represent "sadness, des-

<sup>23</sup> *Loc. cit.*, 81.

<sup>24</sup> *La moza de cántaro*, R., XXIV, 557b.

<sup>25</sup> *El remedio en la desdicha*, R., XLI, 135b.

<sup>26</sup> *El verdadero amante*, R., XXIV, 8c.

<sup>27</sup> *La burladora burlada*, R., XLIII, 220a, where the reading, however, is defective, unless we remove the parentheses around "Los celos ¡rabia cruel!"

pair, loss of hope or trouble of any kind."<sup>28</sup> It will be interesting again to observe any exceptions. I have not noted any in Lope, but there is in Ricardo del Turia's play, *La burladora burlada*, a dialogue in which yellow is first scored by one character for the unattractive qualities it typifies—illness, despair, betrayal, avarice, death—and them warmly defended by another for symbolizing the lover's goal, i.e., 'possession.' Cf.

" . . . hasta que al fin alcanzamos  
el fruto de los amores.  
Este fruto de valor,  
que es la rica *posesión*,  
a que aspira un amador,  
*le pinta el rubio color*  
con su rara perfección.  
Que el rubio color ufano  
de posesión señal dé,  
lo tiene por caso llano  
el labrador . . . "<sup>29</sup>

Turia, of course, was acquainted with the ordinary meanings associated with this color, as the first part of the dialogue shows, but this makes all the more evident the fact that the poets sometimes arbitrarily elected not to conform to the code. This will become more patent as we proceed with the variations and inconsistencies found in Lope.

Two shades related to yellow, *leonado*, i.e., 'tawny,' and *pajizo*, i.e., 'straw-colored,' were shown by Mr. Kenyon to denote in the ballads more or less the same sentiments as it.<sup>30</sup> These sentiments, as in the case of yellow, are varied, though somewhat related. Thus we find *leonado* the equivalent of 'anguish, grief, suffering':

"—¿Qué color?  
—*Congoja honesta.*  
—Pues ¿eran *leonado* y blanco?  
—Los mismos."<sup>31</sup>

<sup>28</sup> Kenyon, *loc. cit.*, 332.

<sup>29</sup> R., XL.III, 220a-b.

<sup>30</sup> *Loc. cit.*, 332-333.

<sup>31</sup> *La burgalesa de Lerma*, Acad. N., IV, 42b.

"—¿Qué lleva Urgel?

—Mis *enojos*  
quisieran llevar *leonado* . . ." <sup>22</sup>

" . . . azul, mis celos; *leonado*,  
mis *congojas* y *desvelos*;  
pajizo, los desconsuelos  
con que voy desesperado." <sup>23</sup>

That *leonado* and *pajizo* were sometimes closely associated, if not entirely synonymous, is shown by the following:

"— Yo con *leonado* y *pajizo*  
iré, pues todos lo dejan.  
—Elección discreta hizo.  
—*Congojas* y *ansias* me quejan,  
de un ángel divino hechizo." <sup>24</sup>

It may be worth noting here that *clavel*, i.e., 'carnation,' was at times made to stand for anguish and despair; cf.

" . . . *congojas* con el *clavel*" <sup>25</sup>

And that it represents here not some attribute of pink or white, but of *leonado*, is proven by these lines of Ricardo del Turia:

" . . . y del alma más fiel  
el *congojoso* martirio  
pinta el *leonado clavel*." <sup>26</sup>

Indeed, *clavel* would seem to have been employed for several colors, for we have also seen the related form, *clavellina*, spoken of as "del color dorado." <sup>27</sup>

*Pajizo* is found in Lope not only with its common meanings

<sup>22</sup> *La mocedad de Roldán*, Acad., XIII, 212a.

<sup>23</sup> *La esclava de su hijo*, Acad. N., II, 174b. For vagueness in the use of *leonado*, cf. *La corona merecida*, l. 1514, *Teatro antiguo español*, vol. V, and Sr. Montesinos' note, pp. 199-201.

<sup>24</sup> *El Marqués de Mantua*, Acad., XI, 295a.

<sup>25</sup> *El premio de la hermosura*, Acad., XIII, 470b.

<sup>26</sup> *La burladora burlada*, R., XLIII, 220a.

<sup>27</sup> Cf. the passage corresponding to note 22. In *El maestro de dansar*, we read of "claveles de nácar" (R., XXXIV, 71c), though there the reference is merely to carnations pictured on a tournament banner; cf. passage corresponding to note 51.

of grief and despair,<sup>38</sup> but also with certain extended connotations. It occurs twice, for example, in the sense of *mudanza*, i.e., loss of another's affection:

"—Verde esperanza  
quiero, Anarda, que me des,  
no *pajizo*, que es *mudanza*.  
—¿Mudanza?  
—Pues ¿no lo ves?  
Un árbol que verde hizo  
abril, y octubre deshizo,  
¿no muda el verde que alcanza  
en pajizo? Pues *mudanza*  
se ha de llamar lo *pajizo*."<sup>39</sup>

" . . . que viste el color *pajizo*  
con mil lunas de *mudanza*."<sup>40</sup>

and again as denoting *temor*, or fear of the loss of the loved one's affection:

"Otros para ver sus damas  
sacan libreas costosas,  
· · · · ·  
ponen morado de amor  
· · · · ·  
y *pajizo de temor*."<sup>41</sup>

Orange is a color that did not always have the same meaning in the ballads, standing sometimes for constancy and again, like yellow, for despair and sadness.<sup>42</sup> I have not found it in Lope with the meaning of constancy—the one given by Cetina—though very likely it exists somewhere in his plays, but I have come across examples of the second meaning.<sup>43</sup> What is more

<sup>38</sup> Cf. passage corresponding to note 34; also: "En el alheli *pajizo* Mi desesperado ardor" (*El remedio en la desdicha*, R., XLI, 135b); "*pajizo* los desconsuelos Con que voy desesperado" (*La esclava de su hijo*, Acad. N., II, 174b).

<sup>39</sup> *La Arcadia*, R., XLI, 169b.

<sup>40</sup> *El despertar a quien duerme*, R., XLI, 349c.

<sup>41</sup> *El domino Lucas*, R., XXIV, 46c.

<sup>42</sup> Kenyon, *loc. cit.*, 333.

<sup>43</sup> Cf. *El premio de la hermosura*, Acad., XIII, 470b, where *maravilla* (i.e., 'marigold') = *desesperación cruel*. (Does *cruel* imply here also a reference to the blue *maravilla*?) For orange = 'sadness,' cf. *La esclava de su hijo*, Acad. N., II, 174b.

pertinent to my present purpose of revealing elasticity in the employment of color symbols is that Lope in one place gives *naranjado* the very uncommon meaning of *satisfacción*, as the following will show:

"—¿Qué color?  
—Satisfacción.  
—Pardiez, Costanza, no sé  
qué color es.  
—Naranjada." <sup>44</sup>

Although *pardo*, i.e., 'grey,' in the ballads and elsewhere is uniformly suggestive of grief, suffering and despair, in Lope it is made to express as well 'virtue' and 'mistrust':

"—Yo le visto color *parda*.  
—Es color de la *virtud*." <sup>45</sup>  
"Aquí el verde y mi esperanza  
muestran el valor que alcanza  
el que sirve con firmeza;  
pues no hay negro, no hay tristeza,  
ni en *pardo* *desconfianza*." <sup>46</sup>

White, in spite of its very common symbolization of purity and innocence, is made by Lope to serve for other more or less related ideas. He employs it, of course, for purity, but in addition, as the following examples will show, for the impossible or unattainable in love, and apparently for despair and even ill fortune:

"... mi *imposible* en el jazmín  
*blanco*, sin dar en el blanco." <sup>47</sup>  
"—Dame tú, Frondoso amigo,  
aquel mi gabán *leonado*,  
de mis venturas testigo . . .  
—¿Llevarás pellico? . . .  
— . . . Cualquiera que me des  
que tenga amarillo y *blanco* . . ." <sup>48</sup>

<sup>44</sup> *La hermosura aborrecida*, R., XXXIV, 105b.

<sup>45</sup> *El verdadero amante*, R., XXIV, 8c.

<sup>46</sup> *El ganso de oro*, Acad. N., I, 157a.

<sup>47</sup> *El remedio en la desdicha*, R., XLI, 135b.

<sup>48</sup> *Amores de Albanio y Ismenia*, Acad. N., I, 16a.

"Por mí no hay contradicción,  
porque negro y blanco son  
colores de mi *disgusto*;  
lo negro muestra tristeza,  
lo *blanco* mi *suerte* en él."<sup>40</sup>

There are two shades suggested by white, namely, *plata* and *nácar*, which were not defined in the two articles on color symbolism previously referred to, though Mr. Morley did include passages illustrating their use. In the passage from Tirso containing *plata*, this shade quite obviously denotes chastity or purity. Whether this was its generally accepted meaning, if indeed it had any place in the code, I am myself unable to say, as Cetina does not mention it in his sonnet and I have too few data. It might seem from Tirso's use that it was but a variant of white. If so, then the following examples from Lope would show that again he was not consistent, since in the first *plata* stands for absence and despair and in the others apparently for the sadness, despair or similar sentiment represented by the *muertes*, or skeletons, pictured on the tournament banners. Cf.

"El *ausencia* va tras ella,  
cuadrilla *desesperada*:  
bien dice el color que lleva,  
mil estrellas *plateadas*."<sup>41</sup>

"Sobre un húngaro pajizo  
claveles de *nácar* siembra  
con unas muertes de *plata*  
que los claveles enredan."<sup>42</sup>

" . . . quien ingratitudes ama,  
vestirás negro en fin,  
—¡Negro! Y ¿qué disfraz?  
—Seis sayos  
de muertes de *plata* llenos."<sup>43</sup>

Of *nácar*, i.e., 'pearl,' I can speak with more certainty. Mr. Morley limited his remarks on it to saying that in a passage in

<sup>40</sup> *Los Porceles de Murcia*, Acad., XI, 544a.

<sup>41</sup> *El despertar a quien duerme*, R., XLI, 349c.

<sup>42</sup> *El maestro de danzar*, R., XXXIV, 71c.

<sup>43</sup> *La mocedad de Roldán*, Acad., XIII, 212a.

Lope's *El Marqués de Mantua*, which I shall presently transcribe, *nácar* was "bracketed with *azul* as a symbol of jealousy"<sup>53</sup> and that in Tirso's *Palabras y plumas*, Don Íñigo wears "de verde y *nácar* el vestido," but that it could not be determined whether *nácar* added anything to the thought.<sup>54</sup> The passage in *El Marqués de Mantua* reads:

"—Yo azul y *nácar* aceto.  
 —¿Hay celos?  
 —Hasta el efecto  
 casi estoy desesperado."<sup>55</sup>

Interestingly enough, when combining *azul* and *nácar* in another play, Lope states that *nácar* has a definite place in the code of color symbolism; cf.

"—*Azul* y *nácar* dejad,  
 y cuantos quedan sacad.  
 —¿Por qué azul?  
 —Celoso estoy.  
 —¿Y el *nácar* a qué se aplica?  
 —De la crueldad de mi dama  
 nace esta celosa llama.  
 —Luego *crueldad* significa.  
 — Los que a los colores dan  
 los sentidos que han querido,  
 le han dado aquí este sentido."<sup>56</sup>

*Nácar*, then, represents 'cruelty.' This is confirmed by still another passage in Lope:

"Ponen morado de amor  
 y *nácar* de *crueldad*"<sup>57</sup>

Knowing this we can now get the full import of other details in the Tirso passage cited by Mr. Morley: we can understand, for example, why Don Íñigo's device in the tournament reads "Obrar

<sup>53</sup> *Loc. cit.*, 81, note c.

<sup>54</sup> *Ibid.*

<sup>55</sup> *Acad.*, XI, 295a.

<sup>56</sup> *Los Porceles de Murcia*, *Acad.*, XI, 543a-b.

<sup>57</sup> *El dómíne Lucas*, R., XXIV, 46c.

callando y *padece*r secreto"<sup>58</sup> and why he speaks of "mi esperanza muerta"<sup>59</sup> and says:

"Como mantengo *rigores* (i.e., 'cruelties')  
me acompañan desfavores,  
que apadrinan hoy mi pena.  
No se acabó la sortija;  
que Matilde desazona  
cuantos placeres pregoná  
mi voluntad, ya prolaja  
en servirla."<sup>60</sup>

Similarly, in the lines in Lope's *El maestro de danzar* quoted in connection with *plata*,<sup>61</sup> *nácar* must add this note of cruelty to the lover's despair. So definitely, in fact, did *nácar* denote cruelty that in one place where it is coupled with green Lope disregards the latter and defines them merely as cruelty:

"Ya corre la *crüeldad*,  
con su cuadrilla encarnada;  
las banderillas partidas  
de verde color de *nácar*."<sup>62</sup>

These notes have shown, I hope, not only the meanings of certain shades and colors more clearly than had previously been indicated, but also the inconsistencies and elasticity that often marked the use of color symbols. My conclusions apply chiefly to Lope de Vega, though I have no doubt that a close examination of other writers of the period would reveal similar conditions. Some colors, it would seem, were invariably employed by them with single, well-defined meanings, especially when used alone: green is always 'hope,' blue 'jealousy,' purple and violet, 'love.' And it may well be that what appear as inconsistencies in the use of other colors and minor shades were sometimes the logical outcome of associational processes. In

<sup>58</sup> R., V, 3c top.

<sup>59</sup> *Ibid.*, 3b bottom.

<sup>60</sup> *Ibid.*, 3b top.

<sup>61</sup> Cf. passage corresponding to note 51.

<sup>62</sup> Cf. note 9.

making *cárdeno lirio*, for example, represent jealousy, Ricardo del Turia may have had in mind the bluish cast of purple lilies, and so have thought of them as the equivalent of blue. And even when we are convinced at times that the poets were consciously lapsing in the use of these arbitrary symbols, perhaps for the sake of metre or rhyme, we should not judge them too severely, for they were merely disregarding the rules of a code that after all was too artificial to have any of the essence of poetry about it.

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## MISCELLANEOUS

### LETTERS OF MALLARMÉ AND MAETERLINCK TO RICHARD HOVEY

RICHARD Hovey was one of the few American men of letters personally acquainted with Mallarmé, Maeterlinck, Viéle-Griffin and other luminaries of the symbolist movement in France. They considered him very highly as one of the foremost poets and poetical innovators not only of America, but as Maeterlinck says: "He is one of the three great poets of our generation."<sup>1</sup>

With Maeterlinck he was not only friendly, but was the translator of his works. There was a kindred aim and temperament shown in the works of the two writers. The influence of theological studies and a bent towards mysticism linked them together. One of the staunchest advocates of the then young modernistic movement in poetry, Hovey introduced new meters and rhythms and sought a complete harmony between music and ideas in his poems, but his subject of main interest is the mystic symbolism of the old Arthurian romances. This is easily seen from the titles of his principal works: *Launcelot and Guinevere*, a poem in dramas, 1891; *Seaward*, an elegy on the death of Thomas Wm. Parsons, 1893; *Taliesin*, a masque in *Poet Lore*, V, 8, 1896; *Birth of Galahad*, a Romantic drama, 1896; *Quest of Merlin*, a masque, 1898; *Marriage of Guinevere*, a tragedy, 1899; and *Songs from Vagabondia* and *Last Songs from Vagabondia*. These two last volumes of poems were written by Bliss Carman and Richard Hovey together.

The great promise he held was cut short by his early death in 1900, when he held the position of Lecturer at Columbia University. Within his short life span of thirty-six years, he had had very varied experiences. After his graduation from Dartmouth College, he studied at the General Theological

<sup>1</sup> Letter to Mrs. Hovey of May 19, 1900, published in this article.

Seminary in New York. He then became assistant to Father Brown in the Church of St. Mary the Virgin in New York. But he then turned his interest to journalism, acting, and became a dramatist.

His correspondence shows how highly he was esteemed by the poets of France. Because of the allusions made in the letters, they are valuable for the interchange of interest shown, and consequently for the history of Franco-American literary relations. The following note from Mallarmé, the "Prince of the Decadents," to Hovey is especially interesting for its personal turn of phrase. It was probably sent in 1899, the year of the publication of the *Marriage of Guinevere*.

"Paris 89 rue de Rome, 19 Novembre.  
"J'achève avec délice, mon cher poète, la si musicale lecture de votre tragédie *The Marriage of Guinevere*: où l'exquisité de votre vers blanc neuf et jeune accompagne la beauté poignante, suave et pure des lignes que donnent, dans leur altitude, vos personnages de rêve autant qu'humains. Merci d'avoir pensé à moi et une belle fin d'automne, que je vous envie, parisien réintégré, là-bas où vous tardez à Giverny. Votre main,  
Stéphane Mallarmé."

His correspondence with Maeterlinck, however, shows both their friendly and business relations. We shall present only four of Maeterlinck's letters to Hovey. They throw light on the interesting circumstances of the publication and translation of Maeterlinck's works abroad. In them, Maeterlinck mentions several of his works so well known to the world public. On June 8, 1895, he speaks of his *Treasure of the Humble*, and Hovey's suggestion as to a way of publishing a translation of his work in the United States, England, and Germany simultaneously.

"Oostacker, 8 juin, '95.

"Cher ami:

"J'ai écrit immédiatement à Lugné<sup>2</sup> au sujet de *Gandolfo* et j'attends sa réponse que je vous transmettrai dès que je l'aurai reçue.

"Mr. Stone<sup>3</sup> séjourne-t-il quelque temps à Londres? . . . Je

<sup>2</sup> Lugné-Poë, Director of the *Théâtre de l'Œuvre*.

<sup>3</sup> On him see the following letter of Maeterlinck published in this article. He was a publisher's agent.

compte me rendre en Angleterre vers le 15 de ce mois, et peut-être pourrais-je avoir le plaisir de le rencontrer en passant par Londres. Je serai absent pendant une quinzaine de jours, de sorte qu'il ne pourrait me trouver ici (à Gand) que dans le commencement de Juillet.

“Ce que vous dites au sujet du *Trésor des Humbles* serait parfait et me serait d'un grand secours, car je ne suis pas plus riche qu'il ne faut. Mais quels sont les moyens pratiques pour arriver à une publication simultanée? et faut-il que la simultanéité soit strictement exacte? Tout devrait donc être traduit d'avance? Vous savez mieux que moi ce qu'il en est et je vous serais très reconnaissant si vous vouliez bien me dire de quelle manière il faut agir.

“Pour ce qui concerne la *Revue Franco-Américaine* j'ai écrit à un de mes amis de Paris, Camille Mauclair, qui est chargé de la critique d'art de cette revue. Je lui ai transmis vos réflexions et vos propositions, en les appuyant, et c'est probable qu'on vous répondra directement.

“Pour le reste, je n'ai pas d'autres renseignements sur la revue. Tout ce que je sais c'est qu'on vient de me demander un essai pour elle et qu'ils paient très largement. Cela semble donc une publication solide et sérieuse. Je n'ai pas encore vu leur premier No., mais il est probable qu'on vous l'enverra.

“Tous mes remerciements et croyez-moi tout votre

M. Maeterlinck.”

Another letter, undated, speaks of the same book. It is particularly interesting, however, in that it mentions a friend of both, Viéle-Griffin, the well-known French poet, American by birth, who at one time was a student of law at Columbia University.

“Mon cher Hovey:

“Je vous envoie aujourd'hui un second exemplaire du *Trésor des Humbles*. J'ai quelques inquiétudes pour la préface du second volume de votre traduction. Car je n'ai pas reçu d'épreuves—et n'ai aucune nouvelle de Stone et Kimball. Mon éditeur ne tient pas trop à ce que le *Trésor* soit traduit trop promptement, car il paraît qu'une traduction arrête toujours la vente en Amérique, et comme Stone et Kimball ne donne guère de compensation il n'y a pas lieu de se presser. J'ai vu ici, ces jours, Viéle-Griffin qui vous aime beaucoup et nous avons parlé de vous.

Tout votre cher ami  
M. Maeterlinck.”

The next letter gives a more personal touch in the beginning—a writing more characteristic of Maeterlinck's literary style than his business letters. He then goes on to speak of his *Wisdom and Destiny*, and the simultaneous edition of it.

"7 Août, '98.

"Cher ami:

"Votre souvenir m'avait plus d'une fois inquiété. On ne sait jamais, dans un long silence, si c'est le bonheur ou le malheur qui les impose. Je suis heureux de vous retrouver aujourd'hui—heureux même que la mort et l'amour se soient approchés de vous, puisqu'ils ne vous ont pas brisé—and que c'est d'eux, après tout, que toute vie est faite.

"Et maintenant, pour parler 'affaire' puisqu'il y a aussi des 'affaires' dans la vie, voici en deux mots où j'en tiens. J'ai un volume de considérations <sup>morales</sup>, philosophiques etc. sous le titre: *La Sagesse et la Destinée*, qui doit paraître le 15 octobre prochain, le même jour, à Paris, Berlin, Londres et New-York. Ceci à la suite d'un traité en règle avec mon éditeur anglais George Allen, qui se charge de l'édition américaine de manière à sauvegarder mes droits en Amérique. Y aurait-il moyen de concilier ce fait accompli avec les intentions de MM. Small, Maynard and Co.? Je ne sais, et m'en remets entièrement à vous sous ce rapport. Mais je ne suis plus libre d'autoriser une traduction américaine de mon prochain livre, ayant cédé tous mes droits à George Allen—peut-être MM. Small et Co. pourraient-ils s'entendre avec G. Allen, de manière à faire de tout cela une collection complète?

"Mes hommages et mon meilleur souvenir, je vous prie, à Madame Hovey, et croyez moi votre très fidèle et très dévoué.

M. Maeterlinck.

"Adresse fixe—22 Bo. Frère Orban,  
Gand. Belgique."

Another letter of the 12th of September, 1898, is of great interest. It gives some of Maeterlinck's most characteristic criticism of one of Hovey's plays, *The Birth of Galahad*.

12 sept. 98.

"Cher ami:

"Je vous remercie mille fois et bien cordialement de toutes les peines que vous voulez bien prendre pour assurer le bonheur de mes œuvres en Amérique. Je viens de répondre par le même courrier à la lettre que MM. Small et Co. m'ont écrite.

Je leur dis, ce qui est toute la vérité, que pour le moment, venant tout juste d'achever mon dernier livre, je n'ai encore en préparation, ni même en vue, aucune autre œuvre au sujet de laquelle on puisse traiter. Je n'ai d'ailleurs qu'à me louer de l'éditeur George Allen qui fait à la fois l'édition anglaise et américaine de mes livres. Mais cela n'empêche pas, qu'aussitôt l'œuvre nouvelle commencée, je vous en previendrai, et peut-être pourrons-nous arriver à une entente commune, sans nuire à qui que ce soit.

"Grand merci surtout pour l'envoi de vos trois beaux livres. Je viens de lire d'un trait *The Birth of Galahad*. Je l'aime et je l'admire. Je l'aime surtout parce qu'il a le courage complet de l'amour, qu'il pose un beau problème de morale humaine, et qu'il ose le résoudre par dessus l'étroite loyauté des âmes sans horizon et sans passions, dans une sorte de joie et de lumière. Voilà un drame qui a tout le tragique, toute l'action scénique des drames les plus mortels et les plus sombres et qui finit dans le bonheur! C'est un admirable triomphe de la vie et de l'amour. J'en admire presque tous les vers, j'y aime tout, sauf peut-être l'interlude—beau en soi, mais faisant un peu un effet de remplissage—en tout cas un peu long. Quant à la scène maîtresse de l'acte IV, la tentation de Lancelot, et après, son dialogue avec Guinevere où ils ne parlent même pas de l'alternative terrible et ne songent qu'à leur amour, elle est incomparable!"

Tout votre,  
Maeterlinck."

Finally, on May 19, 1900, we have Maeterlinck's letter to Mrs. Henriette Hovey, Richard Hovey's widow. It is a letter of condolence, written with great simplicity and deep, sincere feeling.

Paris, 19 mai 1900.

"Chère Madame:

"Quand j'ai reçu votre lettre je ne l'ai pas comprise, je n'ai pas osé la comprendre. Je me disais qu'il était arrivé, quoi?—Je ne sais, mais j'espérais presque n'importe quoi et tout plutôt que la mort. . . . Mais ces revues que vous m'avez envoyées quelques jours après et où la triste vérité est claire et irrécusable, ne m'ont plus permis de douter.

"Je ne vous ai vus qu'un instant tous les deux, voilà déjà des années; j'ignorais alors le génie de Richard, mais en avais-je le pressentiment? Toujours est-il que je l'ai regardé ce jour-là, et que j'ai gardé son image aussi vivante et aussi nette que si

l'on m'avait dit, au moment où je lui serrais la main: 'Ouvrez les yeux, ne perdez pas un détail, vous ne le verrez qu'une fois, et c'est l'un des trois grands poètes de votre génération. . . .' "Je ne connais guère d'êtres qui vivent plus profondément et plus intacts dans mon souvenir. Avait-il un don divin pour s'imprimer ainsi dans la mémoire? Je le crois, mais s'il peut vivre ainsi dans l'esprit de quelqu'un qui ne l'avait vu qu'en passant, avec quelle force et quelle beauté ne doit-il pas vivre en vous?"

M. Maeterlinck,  
67 rue Raynouard.  
Paris—

"Le livre dont vous me parlez, sous souvenir de lui, me sera inestimablement cher. . . .

M—"

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## A DIGRESSION IN THE *LIBRO DE ALEXANDRE*: THE STORY OF THE ELEPHANT

**A**MONG the ten thousand or more verses of the *Libro de Alexandre* is to be found the following digression:

1954. Los pueblos con el miedo fueron luego plegados,  
temiendo lo que vino fueron todos armados,  
truyen los elephantes de castillos cargados  
que son bestias valientes e muy apoderados.<sup>1</sup>

1955. El elefante es bestia de muy grant valentia,  
Sobre el arman engenos de muy grant carpenteria,  
castillos en que pueden yr muy grant cauallaria,  
a lo menos treynta omes o demas, non mintria.

1956. Sienpre ha syn grado dereyto a estar,  
las piernas ha dobladas, non las puede juntar,  
por ninguna manera non se puede echar,  
quando se cahe por ventura non se puede leuantar.<sup>1a</sup>

1957. Quando quiere folgar, que es mucho cansado,  
busca vn grant aruol que sea fortallado,  
pone ally su ceruuis, duerme asegurado,  
todos de su natura trayen esti vezado.

1958. Sy barruntar lo puede el ome caçador  
corta con vna sierra el arbol a derredor,  
dexale vn poquillo el ome sabidor,  
tanto que de su sombra non avriades sabor.

<sup>1</sup> The text is quoted from Morel-Fatio's edition of the *Libro de Alexandre* in the *Gesellschaft für Romanische Literatur*, Band 10, Dresden, 1906. The variants are from the transcription made by Florencio Janer of manuscript "Osuna" and published in *B.A.E.*, vol. 57, "coplas" 1813-1818. We regret that no better transcription of "Osuna" is now available. The diacritical marks of Morel-Fatio's edition have not been followed.

<sup>1a</sup> Variants:

1954. *a.* llegados.—*b.* uieno.—*c.* castiellos.—*d.* son uestias valientes.

1955. *a.* ualentia.—*b.* engenos.—*c.* Castiellos, puede, cauallaria.—*d.* Al menos  
XXX caualleros, demas, mentiria.

1956. *a.* an sen, derechos.—*b.* an dobradas, pueden iuntar.—*c.* nos pueden.—*d.*  
Se cae, uentura, nos, alçar.

1959. Luego la bestia loca viene a su vedado.  
firmase en el arbol, es luego trastornado,  
leuantar non se puede, es luego degollado,  
fazen de los sus huesos el marfil esmerado." <sup>1b</sup>

Morel-Fatio,<sup>2</sup> in his study of the sources of this Old Spanish Poem, passed from "copla" 1802 to 1824 without mentioning this story; Emil Müller,<sup>3</sup> occupied mainly with the philological side of the *Alexandre*, concentrated his attention on other matters while Dr. Marcelo Macías<sup>4</sup> also left this passage without annotation; and the same is true of all other scholars who have studied the *Alexandre*.

That the elephant was not able to bend his knees and consequently had to sleep standing and leaning against a tree is one of the oldest and most interesting superstitions of the ancient and medieval world. Long before Christ, Aristotle,<sup>5</sup> with his characteristic seriousmindedness, corrected this common belief, calling attention to the fact that "the elephant does not sleep standing, as some were wont to assert, but bends his legs and settles down," that "because of his weight he cannot bend both legs at the same time, but falls into a recumbent position on one side or the other, and this is the position in which he goes to sleep." He adds also that "he (the elephant) bends his hind legs just as a man bends his legs." Precisely to whom Aristotle referred when he said "some were wont to assert," we are not in a position to say, but his testimony ought to suffice for our purpose.

A long time elapses before we come to another reference, and

<sup>1b</sup> Variants:

1957. a. quier, muy cansado.—b. Busca un, muy fortalado.—c. Pon hy su ceruiz e  
duerme segurado.—d. su natura, traen esto uezado.

1958. a. Se uentarlo, omne caçador.—b. una sierra, aruor arrededor.—c. Dexa un  
poquillo, omne sabedor.—d. puede su solombra (sic) no lauriedes (sic)  
sabor.

1959. a. uiene, su uezado.—b. Firmas, laruol.—c. nos, luego es.—d. sus huuessos,  
marfil preciado.

<sup>2</sup> *Romania* IV (1875), p. 75.

<sup>3</sup> *Sprachliche und Textkritische Untersuchungen zum "Altspanischen Libro de Alexandre,"* Strassburg, 1910.

<sup>4</sup> *Juan Lorenzo Segura y el Poema de Alexandre*, Orense, 1913.

<sup>5</sup> *Historia Animalium*, translated by Professor Thompson, Oxford, 1910, 498a, 6.

this time the habit of taking sleep standing is not ascribed to the elephant. Julius Caesar<sup>6</sup> in writing about the Hercynian forest and its dwellers mentions certain elks which have the shape and the skin characteristics of goats but are larger and have blunted horns. They have the additional, and for us important, peculiarity of possessing legs without nodes or joints. He writes "and they do not lie down to sleep, and, if any shock has caused them to fall, they cannot raise or uplift themselves." But this is not all, for Caesar goes on to say that trees serve them as couches; they bear against them, and thus, leaning but a little, take their rest, and when hunters have marked by their tracks the spot to which they are wont to betake themselves, they either undermine all the trees in that spot at the roots, or cut them so far through as to leave them just standing to outward appearance. Then in concluding he says that when the elks lean against the trees as they are wont to do, their weight breaks the weakened trees and the elks themselves fall with them.<sup>7</sup>

Here we have as early as 53 B.C. what seems to be the genesis of one of the most interesting stories in fable literature and incidentally we have a second step in its development also. In Aristotle's time the current belief was that the elephant slept standing; now it is not the elephant but the elk that has this handicap, together with a new element—the cunning use of it by the hunter.<sup>8</sup>

<sup>6</sup> *C. Iuli Caesaris de Bello Gallico Commentarius Sextus*, 27. Critical Edition by Dr. T. Rice Holmes, Oxford, 1914, p. 15: "Sunt item quae appellantur alces. Harum est consimilis capris figura et varietas bellum, sed magnitudine paulo antecedunt mutilaeque sunt cornibus et crura sine nodis articulique habent, neque quietis causa procumbunt neque, si quo adflictae casu conciderunt, erigere sese aut sublevare possunt. His sunt arbore pro cubilibus; ad eas se adiplicant atque ita paulum modo reclinatae quietem capiunt. Quarum ex vestigiis cum est animadversum a venatoribus quo se recipere consuerint, omnes eo loco aut ab radicibus subruunt aut accident arbore, tantum ut summa species earum stantiam relinquantur. Huc cum se consuetudine reclinaverunt, infirmas arbore pondere adfligunt atque una ipsae concidunt."

<sup>7</sup> For an account of the elephant in classical culture see: Otto Keller, *Die Antike Tierwelt*, Leipzig, 1902, 2 vol.; Pauly-Wissowa, *Real-Encyclopädie der Classischen Altertumswissenschaft*, article "Elefant," col. 2248-2257; and P. Armandi, *Histoire militaire des éléphants*, Paris, 1843.

<sup>8</sup> Neither Herodotus III, 97; nor Pliny, Bk. VIII, and also Bk. XXVII; nor Lucretius, *On the Nature of Things*, Bk. II, 533; nor Aelian, *De Natura Animalium* (the nearest he comes is the following short reference: Edition by Hercher, Paris, 1858, XXXI: "Somnum erecto corpore capit, quia ei esset operosum decum-

Soon we find the story back in its earlier place for Diodorus Siculus<sup>9</sup> repeats the erroneous conception of Aristotle's day, adding the episode of the hunter as found in Caesar's *De Bello Gallico* ascribed to the elk:

"Some of the neighbouring Ethiopians take the elephant without any danger of their lives at all, overcoming force by sleight. For this creature, when he is full, after feeding, differs from all other four-footed beasts in disposing himself to sleep. For he cannot bend his knees and lie down, but sleeps leaning his body against the side of a tree, which because of his frequent resort to it, and pressing upon it, withers and rots; there are, therefore, many signs and footsteps of the elephant's walks, by which the hunters of this prey discover where he rests himself. They, having found out the tree, saw it a little above the ground till it is almost ready to fall; then rubbing out the marks of their feet, they go away before the elephant comes in the evening, full fed, to his usual resting place; and as soon as he leans with the weight of his whole body against the tree, down it falls, and the beast along with it, and there he lies all night with his heels upward, for he cannot possibly rise. As soon as it is day, those who sawed the tree come to the place and there kill the poor creature without any hazard, and build themselves huts, where they stay till they have eaten him up."

In the letters of Cassiodorus<sup>10</sup> written during the second half of the sixth century of our era the same view has come down to us in a brief but concise statement.

"The living elephant," says he, "when it is prostrate on the ground, as it often is when helping men to fell trees, cannot get up again unaided. This is because it has no joints in its feet; and accordingly you see numbers of them lying as if dead till men bere, simul et deinde a cubitu exsurgere grave"); nor Isidorus, *Etymologiarum* XII, iv, 39; nor B. Rabani Mauri, *De Universo* in Migne's *Patrologiae Cursus Completus*, S. L., vol. III; nor Quintus Curtius, *Historia Alexandri Magni*; nor Plutarch nor any others that I have been able to consult, make mention of either elk or elephant as having the above peculiarities.

<sup>9</sup> Translated by Booth, vol. I, Bk. III, chap. II.

<sup>10</sup> His letters have been translated into English by Thomas Hodgkin, see Bk. X, letter 30. Alexander Neckam in his *De Naturis Rerum* (edition Wright in *Rerum Britanicarum Medii Aevi Scriptores*, London, 1863, vol. 34, p. 222, Chap. CXLIII) derived his information from Cassiodorus. Here are his words: "Refert Cassiodorus quod dum elephas arte hominum succisis arboribus ingentia membra committit, tanto pondere supinatus nequit propriis viribus surgere, quia pedes ejus nullis articulis inflectuntur."

come to help them up again. Thus this creature, so terrible on account of its size, is really not equally endowed by Nature with the tiny ant."

Up to this time our future fable was only the product of two picturesque misunderstandings, namely, that the elephant could not bend his knees and that the hunter took advantage of this characteristic in capturing him. But soon these two ideas were to be elaborately used by Theobaldus<sup>11</sup> in the eleventh century. He tells us that the elephants take great care not to fall because they cannot raise themselves. If the elephant wishes to rest, he seeks a strong tree and leans against it. The hunter takes note of the elephant's haunt, saws the tree, and then watches the result of his labours. When the tree falls, the elephant falls with it. Trumpeting in vain, the elephant looks for help and several members of the herd try to help him out of his misery. On seeing the futility of their course they all cry aloud and forthwith a young elephant comes and effectively helps him to escape the snare of the wicked hunter.

It seems to be very difficult to give a definite date for the symbolic Christian interpretation of the elephant's fable, but it may have been done before Theobaldus in the Alexandrian School. Whether it was done there with this particular fable, we have not been able to decide. At any rate, from Theobaldus we have the charming Christian symbolism, which forms the last step in the development of this elephant story.

Connecting the elephant with Adam he tells us that the progenitor of the human race fell by eating the fruit of a tree. Moses in vain tried to help him to rise from his fall. Then the prophets tried to raise him and restore man to his former position. But a cry went to heaven, and Christ came to their aid. He became man, and by his death went, it seems, under Adam and raised him out of dark hell.<sup>12</sup>

<sup>11</sup> On the *Physiologus* see: Friedrich Lauchert, *Geschichte des Physiologus*, Strassburg, 1889; Kenneth McKenzie, *Unpublished Manuscripts of Italian Bestiaries*, in *Publications of Modern Language Association of America*, 1905, pp. 380-433; Albert S. Cook, *The Old English Elene, Phoenix, and Physiologus*, New Haven, Yale University Press, 1919; Goldstaub and Wendliner, *Ein Tosco-Venetianischer Bestiarius*, Halle, 1892, pp. 60-61 and 413-420.

<sup>12</sup> The Latin text was printed by Morris in *An Old English Miscellany*. For further bibliography see Wells' *Manual of the Writings in Middle English*, p. 791.

This fable became very popular in the Middle Ages, but in spite of its popularity in some other countries, we have not been able to find any complete Spanish translation or even an adaptation of it. So far as we have been able to discover, the only reference to the elephant which has come down to us from Spanish Literature is this of the *Libro de Alexandre*. In it is to be found the two earliest elements of this time-revered fable, i.e., the elephant's inability to get up once he is lying down, and the sagacious hunter's using this disadvantage for his own selfish ends. We notice further that the religious interpretation which forms the third and last part of the fable is wanting in the Spanish version. This lack, of course, prevents us from identifying it with the orthodox *Physiologus* as represented by Theobaldus, or any of the later French versions. The possibility of the Spanish rhymer having derived his information, directly, from Diodorus Siculus or any other author hardly known before the Renaissance should be discarded at once as highly improbable. Cassiodorus, and Alexander Neckam also, had the image in their minds of the elephant's helplessness when lying down; but they both ignored the hunter's part of the story which the author of the *Alexandre* so picturesquely described; consequently it is not safe to identify the source of the Spanish rhymer with them.

This will leave us with two possibilities: the French influence and the oral tradition. Had our rhymer been acquainted with a complete story about the elephant, i.e., including the three elements which are inseparable in the French bestiaries known to us,<sup>12</sup> he certainly would not have hesitated to include them in his poem, because he did not possess a good sense of proportion, as can be inferred from the long digression on the war of Troy in the midst of his epic. As he did not include the third element, we may eliminate the French possibility; but we still have the folk-lore element to deal with, and this seems to offer some prospect of leading to a solution of the problem.

There must have been an unbroken oral tradition side by side

<sup>12</sup> The only exception which has come to our notice is the Provençal Bestiary (circa 1250), published in Appel's *Provençalische Chrestomathie*, Leipzig, 1920, p. 204, but this version probably belongs to another family of elephant stories.

with the written fable, because one can clearly see, running through this story, an under-current of thought coming from the very dawn of our culture. Aristotle, correcting the error, furnished us with an invaluable proof of its existence many centuries before Christ; Julius Caesar, Diodorus Siculus, Cassiodorus, Alexander Neckam, Theobaldus, Odo of Cheriton,<sup>14</sup> Bartholomew Anglicus<sup>15</sup> and others<sup>16</sup> furnish us with the necessary evidence to understand how faithfully certain legendary features are kept throughout the centuries and handed down to us. As late as the eighteenth century it was repeated by certain persons in Spain, as may be inferred from a statement of Benito Gerónimo Feyjó y Montenegro in his *Teatro crítico*

<sup>14</sup> Used as an apologue: "Item similis est mundus arbori, cui elephas, cum dormit, de nocte se appodiatur. Sed uenatores, cum aliter non possunt comprehendere eum, arborem, ut uix stare possit, scindunt. Elephas, more consueto super illam appodiatur, simul cum illa cadit, et, cum surgere non possit, a uenatoribus comprehenditur."

"Sic qui in mundo confidit, cum mundo ruit et a demonibus interficitur."—On Odo of Cheriton see *Dictionary of National Biography*, vol. 14, pp. 873-874; and Hervieux's *Fabulistes latins*, IV, 316 to 317. Practically the same apologue appears again in "*De Mure et Rana*," pp. 405-407. In the *Libro de los Galos*, which is a Spanish translation of Odo's apologetics, this one on the elephant is not to be found.

<sup>15</sup> *Mediaeval Lore* (translated by Robert Steele, p. 154): "I have read in the Physiologus' book that the elephant is a beast that passeth all other four-footed beasts in quantity, in wit, and in mind. For among other doings elephants lie never down in sleeping: but when they be weary they lean to a tree and so rest somewhat. And men lie in wait to espay their resting place privily, for to cut the tree in the other side; and the elephant cometh and is not aware of the fraud, and leaneth to the tree and breaketh it with the weight of his body, and falleth down with the breaking, and lieth there. And when he seeth he may not help himself in falling he crieth and roareth in a wonder manner: and by his noise and crying come suddenly many young elephants, and rear up the old little and little with all their strength and might: and while they arear him with wonder affection and love, they bend themselves with all their might and strength."

<sup>16</sup> We find the following reference in Covarrvias, *Tesoro de la Lengua Castellana*, Madrid, 1674, s.v. "elefante," fol. 229, col. 2: "Camilo Camili en la empressa de Juan Bautista, Iustiniano (sic) pinta vn arbol destroncado, a que se arrimava un Elefante, que juntamente caia con él en tierra, y esta letra. *Dum stetit*: significando con esto la muerte de algun Príncipe, en cuyo fauor se apoyaua, y sustentava, porque segun opinion de muchos el Elefante duerme en pie, arrimado tan solamente a un arbol, por no poder arrodillarse, como los demas cuadrupedos: El caçador se le asierra, dexandole con solo aquello que basta para estar en pie, non rempujandole: y arrimandose a él el Elefante caen ambos en tierra, cargale de muchos palos; y vienen luego otros que maltratando al que le auia derrocado: y hechole huir, le leuantan, y halagan con palabras amorosas y le dan alguna cosa a comer con que se amansa, y domestica, y se va con ellos donde le quieren llevar."

universal (1726-1739, vol. II, Madrid, 1773, p. 51, no. 54), who corrected "La especie vulgar de que el Elefante no tiene junturas en las piernas," and further denied the artifice of the tree in hunting the elephant.

Oriental evidence in the first two parts of this fable (i.e., the inability of the elephant to bend his legs, and the hunter's use of his knowledge of this inability) seems to be completely lacking. At any rate we have so far not been successful in discovering any such evidence.<sup>17</sup> Even taking into consideration the possibility stated by Professor Cook in his edition of *The Old English Elene, Phoenix and Physiologus* (p. lvii) that the Christian *Physiologus* "not unlikely . . . reposes upon earlier pagan books of natural history," its descent from surviving oriental books at least would still seem very doubtful. The fact that the Egyptians had sacred books dealing with natural history, as witnessed by Heliodorus in his *Theagenes and Chariclea*, does not mean that this elephant story was included in them. We shall further notice that the date (about 176-117 B.C. under Ptolemy Euergetes II) assigned "to the original collection which was to constitute the basis of the later *Physiologus*" is one hundred and five years after the death of Aristotle who was already well acquainted with our story. How, then, could the basis of the elephant story have come from Egypt about 176 to 117 B.C. when at least the first part of it was already well known in Greece one hundred and five years before?<sup>18</sup>

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<sup>17</sup> This fable is not to be found in the *Panchatantra* nor *Calila y Dimna* (ed. J. Alemany Bolufer, Madrid, 1915).

On the contrary in the East there seems to be a conception about the elephant altogether different from the one we are now studying, e.g., "An elephant is extolled for having knelt down before a holy recluse though only newly tamed." Cf. *The Place of Animals in Human Thought* by Evelyn Martinengo Cesaresco, London, 1909, p. 188.

<sup>18</sup> I shall take this opportunity to thank Professor John D. Fitz-Gerald, of the University of Illinois, for his advice, during the preparation of this article.

## ANOTHER NOTE ON THE *VOCES DEL CIELO*

IN calling attention to the fact that Mira de Amescua in several of his *comedias* so employed the dramatic device conveniently called *vozes del cielo* as to make it seem almost an artistic peculiarity,<sup>1</sup> the matter of its possible origin was given no consideration. A consequent manifestation of surprise at my thus failing to bring my brief article to "a proper conclusion"<sup>2</sup> has led me to realize that the source of Mira's inspiration may perhaps not be so obvious to every one as it now appears to me. An additional note on the *vozes* may therefore be pardonable.

I had assumed that even those who had read only the scanty handful of Mira's readily available plays must have sensed at once humanistic influence. That Mira knew Greek and Latin classics was felt to be everywhere in his writings too patent to demand proof. Indeed, without evidence, it might well be taken for granted that as a doctor of theology he was more or less well read, especially in the Old Testament. Furthermore, it seemed unnecessary to recall the very well-known fact that "the listening to stray words and their acceptance as *omina* (kledonomancy) is one of the common methods of divination the world over," and that as such it is quite naturally mentioned in ancient literatures. These truths are current knowledge and pass unquestioned, and for this very reason, not only proof but the very mention of them was felt to be superfluous; for I believed, as I still do, though now more strongly, that the possibility of Mira's having caught the idea of his *vozes del cielo* from some bit of his humanistic reading offered the most unlikely solution of the problem of his direct source.

On the contrary, my critic, after presenting an interesting set of passages to prove the indubitable practice of kledonomancy among the Arabs, Hebrews, and Greeks, and then quite

<sup>1</sup> *Voices del Cielo—A Note on Mira de Amescua*, ROMANIC REVIEW, XVI (1925), pp. 57-70.

<sup>2</sup> *Notes on the Voices del Cielo*, ROMANIC REVIEW, XVII (1926), pp. 65-69.

justly rejecting them as probably having had no immediate influence on Mira's *voces*, has suggested as the true solution a passage from Aristophanes' *Birds*, in which the comic poet enumerates several ways of practicing this method of divination. "Mira," he argues, "was a humanist and therefore undoubtedly familiar with a number of references to kledonomancy in the ancient authors." Though perfectly true, this does not necessarily establish a clear and direct connection between Mira and the particular passage in question.

If indeed Mira remembered anything of Aristophanes' passage, I suspect it was simply because it reminded him of the fact that some of his own contemporaries were engaging occasionally in precisely the same sort of divination as that mentioned by the observing Greek. It seems unreasonable to suppose that Mira went to literature for an idea that must have been much more forcefully presented to him by life itself. Is it not more likely that he obtained his material from first-hand observation of his fellows rather than from second-hand information of the ancients? The admittedly folkloristic nature of the *voces* would certainly warrant our looking among Mira's own people before we turned to the Greek classics for something suggestive of this device.

Now even if the medieval documents were as "singularly silent about kledonomancy in Spain" as has been suggested (*vide infra*), there is perfect evidence that this practice existed there in the early seventeenth century. The best known allusion to it is of course the passage at the beginning of Chapter LXXIII of the Second Part of Cervantes' *Don Quijote*, "De los agüeros que tuvo don Quijote al entrar de su aldea," where two boys are quarreling over a cage of crickets. "No te cances, Periquillo; que no la has de ver en todos los días de tu vida," Don Quijote overhears one of the boys declare to the other, a remark that by chance is so pertinent to the Don's own thoughts that he at once accepts it as a prognostication, and says to Sancho: "¿No vees tú que aplicando aquella palabra a mi intención, quiere significar que no tengo de ver más a Dulcinea?" Sancho is about to protest against this surprising show of superstitious credulity when a second well-accredited *malum signum*

seems to Don Quijote to have presented itself in the shape of a hare that, pursued by many hounds and hunters, has taken refuge between the feet of Sancho's donkey, obviously representing Dulcinea pursued by her enchanters. Sancho places the hare safely in his master's arms, and buys him the cage of crickets, saying:

"He aquí, señor, rompidos y desbaratados estos agüeros, que no tienen que ver más con nuestros sucesos . . . que con las nubes de antaño. Y si no me acuerdo mal, he oido decir al cura de nuestro pueblo que *no es de personas cristianas ni discretas mirar en estas niñerías*, y aun vuesa merced mismo me lo dijo días pasados, dándome a entender que eran *tontos todos aquellos cristianos que miraban en agüeros*."

The introduction of these two omens has some artistic value in that they help to prepare the reader for the proximity of Don Quijote's death, but they are not understood by Don Quijote himself, who, thinking that they refer only to his not beholding Dulcinea again, has no intimation that the cause is his own approaching end. Cervantes did not intend, as did Mira with his *voces*, to make the turn of his plot seem to depend upon any decision of the protagonist by thus warning him to alter his impending course of action. At most, these omens constitute only a superficial item of the story proper. The single chance remark is given no more importance than the second bad sign, the appearance of the hare, with which its function is absolutely identical. Both incidents are simply examples of Spanish superstitions current at the time, and their only literary value derives from the very fact that Cervantes' readers (like Mira's auditors) would at once recognize them as such, and, even if not superstitious themselves, would be sufficiently conscious of their folkloristic significance to react to them with some sense of the artistic foreboding involved. That many of Cervantes' readers might really believe in kledonomancy, or the bad luck of seeing a hare, seems well substantiated by the pains Cervantes himself takes, through Sancho, to brand such superstitious belief as childish folly, although Sancho has already gone to the trouble of attempting to nullify each of the omens—a human touch that of itself savors of the reality of their influence. Certainly if

kledonomancy were not actually practiced among his contemporaries, the author would have little reason to warn his readers against taking it seriously. The source of Cervantes' inspiration in introducing his *voz del cielo* was probably not very far from the origin of his idea of bringing in the hare—popular superstition and the folklore of his own time, rather than his undoubted humanistic reading—and Mira's sources may well have been the same.

Rodríguez Marín reminds us<sup>3</sup> that *Don Quijote* was no more superstitious than many Spaniards of superior culture. In the second half of the thirteenth century, Alfonso X, *el Sabio*, had already condemned,<sup>4</sup> among other evil practices of divination, the “*agüero . . . de palabras a que llaman proverbio*,” declaring that those found guilty of this offense should be put to death, while any one harboring such culprits should be sent into perpetual exile. The explicitness of this *ley* and the severity of the penalty are evidence of an extant custom, the continued existence of which made it necessary for Juan II in 1410, and Felipe II in 1598, to penalize those officers of justice who failed to prosecute offenses or to exact the penalty already established by the *Partidas*, public reading of the law being now required on one market day of each month.<sup>5</sup>

The term *proverbio* which the *Partidas* employed is by no means purely medieval, but has come down to be defined by Zerolo, Alemany, and other modern lexicographers as

“Superstición o *agüero* que consiste en creer que ciertas palabras oídas casualmente en determinadas noches del año, y especialmente en las de San Juan, son oráculos que anuncian la dicha o desdicha de quien las oye.”

In the seventeenth century this practice was called also *arfil* or *alfil*, the latter being defined by the *Diccionario de Autoridades* as “lo que comunmente llaman las mujeres *proverbio*, que en rigor es *agüero* y superstición culpable y pecaminosa, y consiste en

<sup>3</sup> Critical ed. of the *Quijote*, VI, p. 421, n. 10.

<sup>4</sup> *Las siete partidas del Rey don Alfonso el Sabio*, cotejadas por La Real Academia de la Historia, Madrid, 1807, Partida VII, Título XXIII, Leyes I and III, pp. 667-668.

<sup>5</sup> *Novísima Recopilación de las leyes de España*, Libro XII, Título IV, Leyes I and II.

que ciertas palabras que oyen casualmente en tales y tales noches del año, y con particularidad la de San Juan, sean oráculos que les anuncien las dichas u desdichas de su fortuna y estado. Trahe esta voz Nebrixa en su Vocabulario, y la llama *Alfil*, Toledano agüero. Lat. *omen*,—*inis*."

Minsheu, Oudin, and Franciosini give an additional form *alfid*, but recognize these words only in the sense of augur or soothsayer.

It is unquestionably to such an *alfil* or *toledano agüero* that reference is made by the *Celestina* (who may well have practiced her arts in Toledo) as she hurries to seduce Melibea (some time before 1499):

"Todos los agüeros se adereçan fauorables o yo no sé nada desta arte. . . . La primera palabra que oy por la calle fué de achaque de amores."<sup>6</sup>

In his *Retrato de la Lozana Andaluza, en lengua española muy clarísima* (first published in 1528), Francisco Delicado twice assumes that his Spanish readers are perfectly familiar with the type of divination under discussion:

"Sea así; vamos al mismo jodío que se llama Trigo. ¿Veislo? Allá sale; vamos tras él, que aquí no hablará si no dice la primera palabra 'oro,' porque lo tienen por buen agüero."<sup>7</sup>

"Mirá el prenóstico que hice cuando murió el emperador Maximiliano, que decían quién sería emperador. Dixe: Yo oí aquél loco que pasaba diciendo 'Oliva despaña, despaña, despaña!', que más de un año turó que otra cosa no decían sino 'despaña, despaña.' Y agora que há un año que parece que no se dice otro sino 'Carne, carne, carne salata!', yo digo que gran carnecería se ha de hacer en Roma."<sup>8</sup>

The existence of kledonomancy in Spain is further proved by the detailed account of this practice given in 1540 by Maestro Pedro Ciruelo in his *Tratado en el qual se repreuan todas las supersticiones y hechizerías. Libro muy útil y necesario a todos los buenos Castellanos*. There is one species of augury, he de-

<sup>6</sup> Fernando de Rojas, *La Celestina*, aucto IV, ed. Cejador (*Clásicos Castellanos*), vol. I, pp. 156-7.

<sup>7</sup> *Mamotreto XVI*, ed. *Collección de Libros Picarescos*, Rodríguez Serra, Madrid, 1899, p. 59.

<sup>8</sup> *Op. cit.*, XLII, p. 167.

clares, that is more idle than the others, and that is what is known in Latin as *omen*, which means "adeuinar por dichos o hechos que otros los hazen a otro propósito, y los adeuinios los aplican a otro, etc." One need but read Ciruelo's fully explanatory description and comment<sup>9</sup> to realize that the righteous reprobation of this author could have been provoked only by an evil actually in existence.

On consulting the excellent notes of Rodríguez Marín's critical edition of the *Quijote*,<sup>10</sup> I discover that in *La tragedia famosa de doña Inés de Castro, Reina de Portugal*, the Licenciado Mexía de la Cerda also introduces this sort of omen, although in a way fundamentally different from the characteristic manner in which we find Mira recurring to his *voces*. Precisely like Don Quijote, Doña Inés realizes the human source of the casual remark, in its chance application to her own affairs at once recognizes the dreadful presence of a kledonomic warning, superstitiously accepts it without question, attempts to invalidate the omen, and without the slightest hesitation even calls it by its proper current name, *arfil*.<sup>11</sup> This implies a familiarity with this type of divination that can be explained only on the supposition that the practice was well known to a seventeenth-century audience. Otherwise much of the scene in question would be completely lost, as the term *arfil* is employed four times without any explanation whatsoever as to its exact significance, which this passage clearly demonstrates was not necessarily limited to the customs practiced on any particular night, nor to the sense of *buen agüero*, to which Covarruvias declares it equivalent.

The intimate relation between Mira's literary development of the *voces* and the actual rites of St. John's Eve will at once be appreciated by reading Tirso de Molina's *Santo y sastre*.<sup>12</sup> Tirso also confirms the extended application of such omens by causing the protagonist of *La elección por la virtud*<sup>13</sup> to recognize

<sup>9</sup> Quoted at length from the Barcelona (1628) printing by Rodríguez Marín, *op. cit.*, VI, p. 420, n. 2.

<sup>10</sup> VI, pp. 422-3.

<sup>11</sup> The full text of this scene may be found in *Dramáticos contemporáneos de Lope de Vega I, B. A. E.*, XLIII, p. 395c.

<sup>12</sup> *Comedias de Tirso de Molina*, Vol. II, ed. Cotarelo (*N. B. A. E.* 9), pp. 3a-4a. The omen is here called *proverbio*.

<sup>13</sup> *Ibid.*, Vol. I, p. 349a.

and accept a kledonomantic *voz dentro* on the hypothesis that "prognósticos son señal de algún buen futuro muchas veces para un hombre."

Unlike his contemporaries, Mira never allows his characters to accept kledonomic phenomena at their face value. His protagonists are not superstitious, and not realizing the human source of the *vozes*, never really interpret them as omens. They find these warnings physically inexplicable, and consequently suppose them to be a direct communication of a mysteriously angelic nature—christian rather than pagan. That Mira thus abandons the realistic point of view, and stretches his *vozes* into an excessively long and purely theatrical device, by no means, however, invalidates the assumption that his source, like that of Cervantes, Mexía and Tirso, could not have been his own observation of kledonomic belief. Surely the effectiveness of Mira's *vozes* must have depended in no small degree on the fact that, despite his unrealistic treatment, many of his audience, with a point of contact already established by their own superstitious experience, would react with sympathy and understanding.

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## THE EARLIEST VAUDEVILLE ON THE FRENCH STAGE

IN *Modern Language Notes*, March 1923, Miss E. V. Cederstrom corrects a statement of Auguste Font in his *Favart et les origines de l'opéra comique* in regard to the date of the first appearance of a vaudeville in a French comedy. Font states that the first vaudeville appeared in a parody of Baron's *L'Homme à bonne fortune*, presented by the Italian actors in 1690. Miss Cederstrom calls attention to a vaudeville from *Le Marchand dupé*, by M. D., found in Gherardi's collection, *Ancien Théâtre italien*, and played September 1, 1688:

"Un vieillard mélancolique  
Peut gâter tout un festin,  
Ses yeux font aigrir le vin,  
La viande en devient étique.  
Celuy qui réchigne, chigne,  
Celuy qui réchignera,  
La troupe l'échigne, échigne,  
La troupe l'échignera."

There is found, however, in Gherardi's collection another comedy of still earlier date, in which occurs a song having all the characteristics of a vaudeville. At the end of the final scene of *Le Banqueroutier*, acted on April 19, 1687, Mezzetin sings on an air from the opera *Roland*:

"Pour vivre heureux, pour vivre heureux  
N'ayez pour objet de vos vœux  
Que le ris et les yeux.  
Suivez ce train,  
Suivez ce train,  
Quand on devient vieux et malsain  
On le voudrait en vain.  
Aimez, contentez vos désirs,  
Mais si l'on rit de vos soupirs,  
Cherchez d'autres plaisirs,

Prenez du vin,  
Prenez du vin:  
C'est un contrepoison divin  
Pour chasser le chagrin.  
C'est aussi que soir et matin  
En use Mezzetin."

This song antedates the one pointed out by Miss Cederstrom by a year and a half. It seems to be the first *Vaudeville* song sung on the French stage.

T. E. DU VAL

NEW YORK

## REVIEWS

Albert Wesselski, *Märchen des Mittelalters*, Berlin, Stubenrauch, 1925, xxiii + 272 pp.

This is a collection of mediaeval tales translated from the Latin and various vernacular tongues, French, Italian, Spanish, Middle High German, and Old Norse, a portion of which had never been published before.

A good part of the preface and of the notes is taken up by the editor's polemic against the Finnish school of folklorists in general and T. R. Christiansen's researches in particular, a procedure rather out of place in a work of this character. His plea for the assumption of an independent genesis of certain tale types deserves, however, careful attention. To the examples adduced by him (pp. XIII ff.) I should unhesitatingly add Grimm *K. H. M. 24* (*Frau Holle*), on which cf. also the excellent remarks of H. A. Junod in *Folk-Lore*, XXXV (1924), pp. 324 ff., and perhaps also *K. H. M. 19* (*Von dem Fischer un syner Fru*), on which the author himself makes interesting observations (cf. his p. 235).

Elsewhere (p. XXI) Wesselski draws attention to the striking similarity of old Jewish traditions with Indian tales. To the two illustrations cited I might add the tale of the foolish young scholars who resuscitate a lion, a tale occurring both in the *Panchatantra* and the *Midrash* (cf. also p. 240), and the story of the *Weaver impersonating Vishnu*, found likewise in certain recent *Panchatantra* texts and in the (no longer extant) writings of the well-known Alexandrine compiler and anti-Semite Apion. The subject surely deserves a more detailed investigation by a student equally well versed in Sanscrit literature and the post-exilic works of the Jews.

Of especial value both for the folklorist and the student of general mediaeval literature are the notes appended to the text and filling fully eighty pages. The author has wisely avoided useless repetitions and limits himself to supplementing such fundamental works as the *Anmerkungen* of Bolte and Polívka, Chauvin's *Bibliographie*, and Köhler's *Kleinere Schriften*, to mention but a few.

In view of the bibliographical importance of these notes I shall use the space allotted to me for the mention of additional variants and other references which have escaped the author's attention, or which have been published still more recently.

No. 2: A. M. Espinosa, *Cuentos populares españoles*, I, 102; A. Hilka in *Mitt. Schles. Gesellsch. Volksk.*, XIX, 29-72.  
No. 8: (fausse morte amoureuse) *Byzantin. Zeitsch.*, XXV, 313-321.  
No. 10: Espinosa, I, 179; Tawney-Penzer, *The Ocean of Story*, III, 110.  
No. 11: Espinosa, I, 101.  
No. 14: Dirr, *Kaukasische Märchen*, Jena, 1920, p. 137.  
No. 17: Chauvin, VII, 169.  
No. 24: Espinosa, I, 159 ff.  
No. 26: *Études Italiennes*, II, 141-153; *Journ. Engl. Germ. Phil.*, XXV, 264 ff.  
No. 32: Espinosa, I, 119 ff.; A. Taylor, in *Mod. Philology*, XV, 177; A. Mazon, *Contes slaves de la Macédoine sud-occidentale*, Paris, 1923, pp. 141, 217; Dirr, p. 254.

No. 35: *Archivum Romanicum*, IX, 347 ff.

No. 37: *Archivum Romanicum*, VIII, 386.

No. 39: Y. Wichmann, *Syrjänische Volksdichtung*, Helsinki, 1916, p. 9; Mazon, pp. 147, 221; W. Anderson, *Kaiser und Abt*, Helsinki, 1923, p. 356.

No. 40: Anderson, p. 139.

No. 41: R. H. Klausen, *Aeneas und die Penaten*, Hamburg u. Gotha, 1839-40, p. 269; Frazer, Apollodorus, *The Library*, London, 1921, II, 367.

No. 42: Grimm, *Deutsche Sagen*, I, 370, No. 358.

No. 44: Espinosa, I, 314, No. 149; Tawney-Penzer, I, 28.

No. 45: W. Aly, *Volksmärchen, Sage und Novelle bei Herodot und seinen Zeitgenossen*, Göttingen, 1921.

No. 47: H. Delehaye, in *Académie royale de Belgique. Bull. de la classe des lettres et des sciences morales et politiques*, 1919, pp. 175-210; H. Petersen, in *Neuphilologische Mitteilungen*, XXVI, 65-86.

No. 48: Mazon, pp. 143, 217; Klausen, p. 944.

No. 50: Frazer, Apollodorus, I, p. 311; II, pp. 363 ff.; W. Aly, p. 221.

No. 51: Espinosa, I, 140 ff.

No. 52: N. P. Andrejev, *Die Legende von den zwei Ersündern*, Helsinki, 1924, p. 93.

No. 54: *Archivum Romanicum*, VII, 470-477.

No. 59: *Mod. Philology*, XXIII, 7-16.

No. 60: Espinosa, I, 59 ff.; B. Barbosa, in *Revista Lusitana*, XXIII, 157.

No. 63: A. Taylor, in *Publ. Mod. Lang. Assoc.*, XXXVI, 58; *Folk-Lore*, XXXV, 256.

No. 65: *Neuphilologische Mitteilungen*, XXVI, 13-18.

The German translation is throughout a model of clearness and conciseness; but this cannot possibly be said of either preface or notes, where abstruse and involved periods run riot and obscure the author's meaning in places where in the interest of our science it should be clearest. The text is carefully printed. I note two slips: Sir J. G. Frazer's great work *Folk-Lore in the Old Testament* was published in 1918 (cf. the author's pp. 207 and 232).

ALEXANDER HAGGERTY KRAPPE

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D. S. Blondheim, *Les Parlers judéo-romans et la Vetus Latina. Étude sur les rapports entre les traductions bibliques en langue romane des Juifs au Moyen Age et les anciennes versions*, Paris, Champion, 1925, cxxxviii + 225 pp.

This imposing volume does, indeed, honor to American scholarship.

In the Introduction Prof. Blondheim has gathered all the evidence that points to an influence of the Jews on the first translations of the Bible into Latin anterior to the *Vulgate*. The fact that the first Christians were Jews—since, at its origin, Christianity was but a Jewish sect—makes this influence very likely *a priori*. The problem is, however, complicated by the fact that the Jews continued much later than the Christians to use Aramean or Greek. Even as late as the sixth century Gregory of Tours (*Hist.*, VIII, I, 1) speaking of Gontran's entrance into Orleans, tells us:

"Processitque in obviam eius inmensa populi turba cum signis atque vexillis canentes laudes. Et hinc lingua Syrorum, hinc Latinorum, hinc etiam ipsorum Iudeorum, in diversis laudibus varie concrepabant dicens vivat rex."

These Jewish communities hardly needed a Latinized version of their Bible; and

indeed none has been preserved. This of course does not preclude the possibility or probability of Jewish converts helping to translate the *Septuagint* and *New Testament* as soon as the necessity for such arose.

But the question seems to be whether the *Itala* or *Vetus Latina* was the work of Jewish communities, or was done in Christian groups. In other words, was it the product of the literal, ritual translation done orally from the sacred text, or was it accomplished in Christian circles simply to make intelligible to the Latin-speaking faithful the books of their religion, or even, were the Christians in the latter supposition influenced by the translating done in the synagogues? Between von Harnack (*Die Mission und Ausbreit. d. Christentum*, I, 31, Leipzig, 1915), who considers this Jewish influence in the West as almost negligible and Deissmann (*Paulus*, Tübingen, 1911), who sees in the *Itala* the work of the Jewish synagogue, there is a wide range of opinion. Besides the historical interest of the matter, there is another more particularly philological: if the *Vetus Latina* was the work, in some way or other, of men using a sort of Judeo-Latin analogous to Judeo-Spanish for instance, or if it were written by Latins, our view of it must be quite different. Considering the influence of the *Itala* on the *Vulgate* and of the *Vulgate* on the Romance languages, we would have in the former case the spectacle of a strongly foreign element causing, so to speak, a remarkable deviation in the evolution of Latin into Romance. In the alternative we would simply have the reinforcement of native elements.

It seems, indeed, that the latter is the case—and this, after considering the arguments brought forth by Prof. Blondheim, who favors the former view. The number of the pre-*Vulgate* translations must have been very great. Augustine (*Doct. Christ.*, II, 11; cf. Rönsch, *Itala und Vulgata*) tells us that it is impossible to count them. Practically any one with the least acquaintance with both Latin and Greek tried his hand at it. The *Itala*,—for thus Augustine named the one which he himself and Tertullian before him preferred—was the best. They preferred it because it was clearer, simpler and more expressive,—that is to say for purely Latin reasons. For instance, *Gal. 6, 7*, reads in the *Itala*: *Deus naso non deridetur*, while the *Vulgate* has simply *irridetur*. The Greek *charisma* is translated by *donativum* in the *Itala*, and by *gratia* in the *Vulgate*. The latter translation is more homophonic in the *Vulgate* than in the *Itala*, if homophony is, as Prof. Blondheim thinks, a peculiar feature of Jewish translation.

To sum up, except for such Hebraic expressions like *visitans visitavi* etc. that never took hold in Latin, the feature which characterizes the *Itala* or other pre-*Vulgate* translation of the Bible is the popular folk-speech. Why this should be specially Jewish is not very apparent. Neither Tertullian, nor Arnobius, nor Augustine seemed to have thought so.

In regard to the main body of the work, there can be nothing but admiration for the painstaking care and philological acumen displayed by Professor Blondheim in thus gathering the elements of Judeo-Romance in the Middle Ages. Not only is the linguistic value of such research great, but it is bound to complete our vision of the life of this interesting race during the period in question and of its relation with the Western Christians.

H. F. MULLER

COLUMBIA UNIVERSITY

René Doumic, *Histoire de la littérature française*, 43e édition, Paris, Librairie classique Delaplane, 1925, viii + 683 pp.

It would be idle to stress the merits of a *manuel* which has initiated numerous generations of students into the elements of French literary history, both in France and abroad. Excellent arrangement of subject-matter and exceptional stylistic qualities have made Doumic's text a classic of the genre for the last forty years. The success with which the book met speaks for it most convincingly, since, on the average, it went through a new edition every year.

A comparative study of the first post-war revised edition—the thirty-ninth in the history of the *manuel*—and of the one which came out last year would perhaps be the most satisfactory means of bringing out the changes and additions made in the latter edition. The part relative to the middle ages and the sixteenth century had been fully revised a few years ago as can be seen by a perusal of the thirty-ninth edition. The author has left it unchanged but for two brief paragraphs which he has inserted in the text in order to adapt the chapter on the *chanson de geste* to the conclusions of Bédier on the origins of the epic (pp. 10 and 11). Pages 188 to 476, devoted to the seventeenth and eighteenth centuries, are identical with those of the previous editions. The chapters dealing with the history of French letters from 1800 to 1885 contain only insignificant additions or unimportant reorganization of the material, some authors having been shifted from one chapter to another.

Chapters XL to XLV (pp. 587-644), where Doumic studies the main literary movements from 1885 to the present day, are entirely new and constitute the real originality of the last edition. Until now, Decadents, Symbolists and Neo-Symbolists had been given little consideration and, accordingly, names of first magnitude omitted, such as Baudelaire, Laforgue, Rimbaud, Mallarmé, Maeterlinck, Verhaeren and Francis Jammes, to quote only a few of the most important. Judging from the addition of these names, it would seem that the much discussed attacks launched by Fernand Vandérem against the *manuels d'histoire littéraire* at the annual Baudelaire celebration in October 1921 and continued in the *Revue de France*, already produced appreciable results. Vandérem's plea for the inclusion of Gérard de Nerval, Desbordes-Valmore, Senancour and Fromentin has been overlooked by Doumic. Sixty contemporary authors not mentioned in the earlier editions are to be found in the present one. The last chapter which deals with post-war literature is exceedingly superficial as might be expected in an elementary text book.

The technical part of the book has been well taken care of, although not entirely free from errors; for instance, Meyer-Lübke is spelled Mayer Lubke (p. 8); the *e* in the first syllable of Foerster's name has been dropped (p. 22); the note referring to the word *oiseles* in the quotation from Gace Brûlé has been omitted at the bottom of page 25; and in the case of Bergson and Boutroux the *Table alphabétique* refers the student to p. 546 of the text where neither of the two philosophers is mentioned.

J. M. CARRIÈRE

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J. G. Palache, *Gautier and the Romantics*, New York, The Viking Press, 1926, 186 pp.

This book is admirable—as an example of how far a slight amount of documentation can be stretched. The numerous lacunæ in its bibliography, of which I am giving here but a few examples, are indicative of the hasty manner with which it was thrown together. The author does not refer to three biographies of Gautier: E. Richet, *Théophile Gautier, l'Homme et l'Œuvre*, 1893; Léo Larguier, *Théophile*

*Gautier*, 1911, and H. E. A. Velthuis, *Théophile Gautier, l'Homme, l'Artiste*, 1925. These omissions are strange, the more that the volume by Larguier, which appeared in the series *La Vie anecdotique et pittoresque des grands écrivains*, is the prototype of Mr. Palache's collection of anecdotes on Gautier. I do not claim that he plundered it, but, if he did not know it, the similarity of style and subject-matter between the two books would have to be ascribed to the fact that Mr. Palache consulted the same sources as Mr. Larguier and went, somewhat needlessly, over the same ground.

In general, the author's background of information on the Romantic period seems superficial and, consequently, his discussion of Romanticism is naive and leaves the impression that his acquaintance with this complex literary current is derived from a few Manuals. He opens his Chapter III with two weighty and thorny questions, the solution of which has until now resisted the combined efforts of a host of critics, historians and scholars: "What was Romanticism? What was its rise and growth, and what followed it?" But vulgarizers rush in where scholars fear to tread, and Mr. Palache solves these complex and many-sided problems, which involve numerous philosophic and social questions as well as a detailed study of international literary relationships,—in twelve pages! It is, then, not astonishing that they are replete with undefended and unwarranted assertions which betray that the author is not familiar with the nature of the problem which he expounds. For his documentation he seems to limit himself almost exclusively to G. Brandes' *Main Currents* and Gautier's picturesque but unreliable and uncritical *Histoire du Romantisme*. He makes no use, for example, of even a work as well-known and as fundamental in this field as D. Mornet's *Le Romantisme en France au XVIII<sup>e</sup> siècle*.

The author tells us that "Rousseau was largely, though indirectly responsible for the early victories of the Revolutionists" (p. 21) unaware apparently of the fact that the exact amount of influence of Rousseau on the French Revolution is still a matter of much debate. He classifies Napoleon among the Romanticists: "Napoleon's oriental aspirations were not literary, but he pointed the way and *his sumptuous Romanticism* was in the air." At least, this is a good addition to the list of Romanticists which, according to such critics as Mr. Seilliére, Maurras, L. Daudet, includes, among many others, Nero, St. Francis, Nietzsche, Karl Marx or Taine. Mr. Palache seems to believe that Romantic melancholy was a species of communicable disease: "Melancholy was invented by Chateaubriand, said Gautier. It was a disease which spread rapidly. Byron caught it and from him, many others" (p. 24). He believes that Realism, Naturalism and Symbolism are "outgrowths of Romanticism" (p. 26), etc. Another example of his general confusion of schools, tendencies and authors: "It should be noted that some of the greatest French writers of the nineteenth century (Flaubert, Balzac, Baudelaire, Leconte de Lisle) cannot strictly be called Romantics" (p. 21). But who ever called Flaubert, Baudelaire and Leconte de Lisle strict Romanticists? Many other examples of the same looseness of thinking on Romanticism could be quoted. About Rousseau's *Nouvelle Héloïse*, the author makes a rather significant chronological blunder: "[Goethe's *Werther*] had first appeared in 1774 (thirteen years before the publication of *La Nouvelle Héloïse*) and both works show the sentimental bias of much of the literature of France and Germany *near the close of the eighteenth century*" (pp. 31-32). Rousseau's novel appeared not in 1787, as we are led to believe, but, according to any manual of French literary history, 26 years earlier, in 1761. Such mistakes are rather strange in a volume that intends to study Gautier's relation to the Romantic movement.

But, in fact, Mr. Palache does not really study that relation at all. He has

given us a *vie anecdotique* of Gautier. The anecdote-genre has of late been revived in France and, in England and America, is carried on the recent stream of biography "avant toute chose." It has revitalized those numerous old collections of *Ana*,—*Ménagiana*, *Bolaeana*, etc.—or the long series of volumes entitled *l'Esprit de \*\*\**, collections of witty remarks of Voltaire, Diderot and many others. Mr. Palache has gathered a compendium of eccentricities, witticisms and interesting anecdotes about Gautier and several of the Romanticists, without stopping to inquire into the veracity of these picturesque details. The titles of his chapters are amusing: II. *A Rose-Coloured Waistcoat*. IV. *A Southern Boy Goes North*. VI. *Phrases that Land on Their Feet*. VII. *Romanticist Eccentricities*. XIII. *Parisian Hostesses*. His treatment of these anecdotes shows a certain veneer of brilliancy, but remains amiably superficial. His love for striking and doubtful anecdote leads him frequently away from his subject: he gives 6 pp. of anecdotes on Balzac, 11 pp. of anecdotes on Flaubert, 9 pp. of anecdotes on Mérimée, 14 pp. on George Sand, the Goncourt brothers and Sainte-Beuve and 13 pp. on Baudelaire. These figures prove again that there exist more doubtful anecdotes about Baudelaire than about any other French author,—but they have little or nothing to do with either Gautier or Romanticism.

GUSTAVE L. VAN ROOSBROECK

COLUMBIA UNIVERSITY

Gustave L. van Roosbroeck, *An Anthology of Modern French Poetry*, New York, Alfred A. Knopf, 1927, xv + 128 pp.

We must congratulate Mr. van Roosbroeck on his happy selections from modern French poetry. Some of the best poets of France have written after 1875 and they deserve to be better known in this country. This *Anthology* then has a very substantial value.

Mr. van Roosbroeck was for several years professor of French literature in the University of Minnesota; he has lectured on the lyric poets of France, and he has made very serious contributions to the explanation of some difficult writers such as Mallarmé, Laforgue, etc. His "Introduction" to the present *Anthology* is brief, comprehensive and exact. In a few words he can give us a very definite idea of the most divergent personalities. Take for example the following:

"Verlaine was above all an impressionist. His verse was a natural flowing, an instinctive wave of song that rose in him suddenly and unchecked. One discovers in his work very little that can be put down as consciously 'symbolistic.' He protested against 'Symbolism,' which to him was pedantism, his arch-enemy. Poetry remained to him a 'good adventure in the crisp wind of the morning.' But Mallarmé was an 'essentializer'—if one may be allowed to coin a word for the art of a man who gave new meanings to so many words. His approach to poetry was not instinctive and exuberant like Verlaine's, but reflective, intellectual, and abstract. He never expressed his esthetic emotions directly, but sifted them, so to speak, through the generalizing intellect. The images that expressed his own internal life grew thus to be symbols not solely of his own experience, but of the Poet perennial, confronted with Life, and the Ideal, with Passion or Spleen."

The short notices that precede the selections from the different authors give us a very adequate idea of the importance of these poets in the literary world and of the trend of their work. Mr. van Roosbroeck has done away with all the useless information about the writers' parents, friends, enemies, and the like, that occupy such space in books of this kind. If the bibliography were complete, this *Anthology*, besides serving as an introduction to the poets of modern France, would be a splendid work of reference.

Mr. van Roosbroeck has included in his book only those poets already consecrated by the common consent of the critics. The contemporary poets of France are passing through a period of intense esthetic radicalism, a fact that makes their poems unsuitable for an anthology published in a foreign country. Mr. van Roosbroeck knows this and very wisely has avoided including them in his book.

ARTURO TORRES RIOSECO

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George Tyler Northup, *An Introduction to Spanish Literature*. University of Chicago Press, 1925, pp. 473.

Professor Northup's *Introduction* which came from the press in September, 1925, is intended primarily for the student. Hence there is an advantage in considering it after it has become familiar in the class-room. Those who welcomed it for such use last year and this have not been disappointed. Because of the author's clean-cut manner of presenting his material, it has been found possible to reduce the number of hours formerly devoted to the lectures made necessary by the lack of any satisfactory short manual in English.

The merits of Professor Northup's *Introduction* are clearness, directness and an admirable sense of proportion. He wastes few words and no rhetorical embellishments as he states with simplicity and lucidity his carefully controlled opinions of Spain's chief literary movements and figures. These opinions become more personal as the nineteenth and twentieth centuries are approached. The whole book contains twenty-five chapters, and while these are brief, they are usually introduced by a general discussion of the period, genre or author under consideration. Hence the book is not merely a series of literary biographies—a point worth emphasizing. At the end of each chapter is a selective bibliography, necessarily brief, but sufficient for the student's immediate needs.

The first chapter deals with the characteristics of Spanish literature as determined by geography, history and race. Angel Ganivet and Havelock Ellis are appropriately cited, and these characteristics of the Spaniard are emphasized: "stoicism, dignity, laziness, individualism, democracy, humor." The arrangement of topics in the book is mainly according to genres down through the *Siglo de Oro*; balladry, for example, is not considered until chapter XII, after the Romances of Chivalry, the pastoral and picaresque novel, the mystic writings and other sixteenth and seventeenth century forms of literature. Students using the *Introduction* have shown that they suffered some confusion with regard to chronology; a few pages of chronological tables would be of considerable practical value.

The last chapter (36 pages), dealing with the Generation of 1898 and other recent writers, is especially to be commended. Mr. Northup endeavors to be entirely fair to all authors, whether they strike his particular fancy or not, and the chapter as a whole affords us a much better acquaintance with the men of 1898 than that offered by most of the recent manuals. The chapter and book end in an optimistic tone (p. 441):

"... the influence of this gifted group will lead on to new triumphs. Spanish scholarship of the future will be more exact; Spanish writers will be more artistic; more idealists will find their way into politics. A new generation will arise to surpass the achievements of the men of 1898."

There are a few minor errors in the *Introduction* which can easily be corrected in the new edition that the success of the book would seem to guarantee. For example

the *Gran conquista de Ultramar* is mentioned (p. 91) as "a long work of over one hundred chapters." For "one hundred" read "eleven hundred." In speaking of the *Historia del Abencerraje y de la hermosa Jarifa*, Mr. Northup says (p. 156): "Mr. J. P. W. Crawford has recently indicated the probable Italian sources," and again (p. 259), ". . . this, as we have seen, is now shown to be an adaptation of an Italian plot." Professor Crawford's article, "Un episodio de 'El Abencerraje' y una 'novella' de Ser Giovanni" (*Rev. Fil. española*, X, 281-7), as its title suggests, refers to one episode of *El Abencerraje* (the story told to Abindarráez and Jarifa by the old man they meet on the road) and not to the whole *novela*, for which no definite source has yet been discovered.

In the discussion of the anonymous sequel (1555) to the *Lazarillo* (p. 177), one reads: "Finally the fish-man is caught in a net and carried in a barrel about Spain to be exhibited as a curiosity." To be strictly accurate, this exhibition is described not in the anonymous sequel, but in the Second Part composed by Luna, Paris, 1620.

Mesonero Romanos, *Los románticos y el romanticismo* (p. 335) should read . . . *El romanticismo y los románticos*. *Post-Larra, Artículos no colecciónados* (cited on p. 338; the name of the collector, Cotarelo, is not mentioned) should be *Postfigaro*. . . . Martínez de la Rosa's *Edipo* is dated 1833 (p. 346). It was first presented in Madrid on Feb. 3, 1832; a review of it by Carnerero will be found in *Cartas españolas* for Feb. 9 of that year.

Of *Don Álvaro* Professor Northup says (p. 349): . . . "it gained a success comparable only to that of Hugo's *Hernani*." A review of the play in the *Revista española* for April 12, 1835, informs us that it had nine performances, and it seems to have had no more during that season, though it was put on again in the season 1835-1836 and sporadically afterwards. M. Gabriel Boussagol, in the excellent critical bibliography of the Duke of Rivas which he has just published (*Bull. hisp.*, XXIX, 1927, pp. 5-98), concludes that even allowing for the relatively short runs which were the rule in the Spanish theatre of the period, *Don Álvaro* was not a great success. Several other plays achieved greater popularity in Madrid and in other Spanish cities. M. Boussagol might have added that the most successful play of the time, the absurd *Pata de cabra*, enjoyed 123 performances in Madrid.

In the pages devoted to Blasco Ibáñez, this statement occurs (p. 378): "Cuentos valencianos and *Entre naranjos* are notable collections of short stories." The latter is a full-length novel.

Differences of opinion are quite possible with regard to certain of Professor Northup's critical estimates. In the three and one-half pages allotted to Galdós (about the same space is granted to Blasco Ibáñez), one reads concerning the *Episodios nacionales* (p. 372):

"Yet in spite of these obvious merits it is hard to comprehend the enthusiasm of Spanish critics for the *National Episodes*. . . . The *Episodes* are a strange mixture of brilliance and puerility."

In speaking of Pérez de Ayala, after bestowing high praise on the stories in the volume entitled *Prometeo*, Mr. Northup says (p. 433): "His most recent productions have not risen above the level of artistic trifling." "Recent productions" would seem to include among others *Belarmino y Apolonio* and *El ombligo del mundo*. Surely "artistic trifling" is an unfortunate term to apply to such works, and would be even more unfortunate with regard to Ayala's latest volumes, *Tigre Juan* and *El curandero de su honra*, published in 1926. In contrast to Mr. Northup's opinion, one may cite the words of Mr. Aubrey Bell (*Contemporary Spanish Literature*, 1925, p. 135):

"... the work of the author (Ayala) during the last ten years has triumphantly demonstrated his power as a writer of novels and leads one confidently to expect more from him in the future than perhaps from any other living Spanish writer."

With regard to the style of the *Introduction to Spanish Literature*, it is to be feared that the author's evident desire to be clear and succinct has kept him from writing as picturesquely and vividly as he might have done had he suffered from less restraint. One feels in reading his work that his aim has been to achieve conciseness rather than color, to inform rather than to attract. Yet the book accomplishes its purpose; it is a useful and accurate guide for one wandering on his first excursion through the none too well mapped paths of Spanish literature. Its defects are but minor ones, quite obscured by its obvious merits. Misprints are rather few.

N. B. ADAMS

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Aubrey F. G. Bell, *Contemporary Spanish Literature*. New York, Alfred A. Knopf, 1925, 313 pp.

A more exact title for Mr. Bell's excellent book would be *Spanish Literature: 1868 and 1898*, for those two generations are treated in considerable detail, while several authors now coming to the fore are not mentioned. *Contemporary Spanish Literature* is introduced by a stimulating discussion of the salient traits of the movements treated. The author stresses his conviction that the Spanish literature of the future, in order to realize its greatest potentiality, must be characterized by an intense *españolismo* and must avoid imitation of foreign models. The recent literature which Mr. Bell discusses he regards as largely experimental. He concludes (p. 35): "it is not improbable that the Spanish literature of the future, enriched and enlightened by the fascinating experiments of the last half century, will develop into a more potent growth."

Mr. Bell's understanding of the numerous authors discussed is profound, and his gift for presenting his subjects sympathetically and vividly to the reader is as evident here as in his numerous former studies. One of the chief merits of his book is its style, which is agile, expressive, smooth and picturesque. Hence *Contemporary Spanish Literature* is not merely a class-room manual or a book of reference for the Hispanist, but is a work of literature in itself, sure to attract any reader into whose hands it may fall.

N. B. ADAMS

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Charles E. Kany, *Ocho sainetes inéditos de Don Ramón de la Cruz*. Editados, con notas, según autógrafos existentes en la Biblioteca Municipal de Madrid. Berkeley, University of California Press, 1925, 205 pp.

Charles E. Kany, *Five Sainetes of Ramón de la Cruz*. New York, Ginn and Company, 1926, 303 pp.

In the first of these volumes an estimable contribution is made to the materials for the study of eighteenth century life and customs. Although a considerable number of the *sainetes* of Ramón de la Cruz has already been published, vast store of the works of this prolific writer still remains in unedited manuscripts. The eight newly presented titles are: *¿Quál es tu enemigo?*, *El cozinero*, *Los majos de buen humor*, *Las usías y las payas*, *Las resultas de las ferias*, *La tertulia hecha y desecha*, *El Abate Diente-agudo*, and *Los despropósitos*. The introduction includes brief historical and

explanatory comments on each title. In spite of their standardized form, all of these farcical sketches are entertaining to read because of their pleasing variety of theme and satirical humor. Their value is historical rather than literary, since they are intimate pictures of the manners of the period, clothed in the characteristic dialogue of representative types. In fact, this abundance of colloquial idiom makes the task of the editor a difficult one. Professor Kany has solved the difficulty to some extent, but his notes and glossary seem insufficient in proportion to the text. Some of the notes give manuscript variants while others undertake to be explanatory. A few of the latter, however, are not entirely satisfactory. For example, in note 398 on page 187, a simpler and more probable reference might be made to the village of *Ciempozuelos* situated in the province of Madrid. Again in note 473, page 189, a more natural explanation of the expression *armarla con queso* would be "to set a trap." Note 486 on the same page should have been incorporated in note 24. In note 69 on page 195, the explanation of *sufrir los codos* is not convincing. The word *muchisma* (note 304, page 191) is still a popular speech form and should have been respected in the manuscript. The use of the notes would have been greatly facilitated if each page of the text had given the title of the *sainete* to which it belongs. This regrettable confusion is increased by misprints and errors in the order of the notes. The following are noted for the guidance of those who intend to consult the work: on page 81 of the text, verse 25 is numbered 52; on page 186, note 226 should read 256; on page 187, note 693 should read 603; on page 188, notes 24, 65 and 76-82 are out of place; they should come before note 84. In note 480, page 193, *enmendio* occurs instead of *en-medio*.

In his enthusiasm for making known the theatre of Ramón de la Cruz, Professor Kany offers an edition with notes and vocabulary adapted for classroom use. All of the selections have been published before, but part of the present text is based on manuscript versions, with some changes. The introduction reflects the insight of a specialist, and is accompanied by a good bibliography. The notes and vocabulary are wisely made full in order to clarify difficulties of language and the many textual allusions. In making these *sainetes* available to students, the editor himself seems to be doubtful of the stage of advancement at which they may be best appreciated. That is a question which is sure to confront every teacher who contemplates using the book. Language so idiomatic and peculiar as that found in *Manolo*, for instance, will be a problem for the average undergraduate and may confuse him to the point of discouragement. Probably the text will perform its best service in a survey course in literature. At any rate, those who desire to use farces of the eighteenth century as classroom material now have them in convenient form.

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#### FRENCH LITERARY NEWS IN BRIEF

LITERARY PRIZES: The *Prix de la Femme de France* was awarded to the novel of Marcelle Gaston-Martin entitled *La Belle Trentemousine*. Paul Chack received the *Prix de la Renaissance* for his book *On se bat sur mer*. He is a naval officer and drew his inspiration from war scenes and life at sea.—CHAIR OF AMERICAN CIVILIZATION: The University of Paris has been offering, since 1918, courses on things American. This branch of the Faculty of Arts has been developed and enlarged by the efforts of Professor Cestre, with the financial support of a generous American donor. A chair

of American Literature and Civilization was recently created, M. Cestre being the first nominee to the chair, and various courses on American topics have been granted recognition towards the *Licence* under the group name of *Certificat d'Études Américaines*.—AMERICAN LECTURE: M. Benjamin Vallotton gave a lecture at Bourges recently on the topic of the United States and Canada. As he is preeminently qualified for this task, being personally acquainted with those countries, his lecture was enthusiastically received.—MÉRIMÉE: The writings of Prosper Mérimée recently became public property, and many are the editions of his works coming forth on this account. Among those prepared by scholars we may mention that of M. Levaillant, for the Larousse Press. Preferring a methodical order to the chronological one he has classified the works of Mérimée under the following headings: *Mérimée et l'Espagne*; *Mérimée et la nouvelle psychologique*; *Mérimée et la Corse*; *Mérimée et le mystère*. These form two volumes. A third volume contains the *Chronique de Charles IX*, preceded by a biographical sketch and bibliographical notes. Each work is headed with a notice concerning its sources and the history of its publication. M. Levaillant has added to the author's original notes footnotes of his own which facilitate the reading of the text. M. Valéry Larbaud presents in Payot's *Collection Prose et Vers* an edition with a critical study on the influence exerted by Mérimée himself. M. Maxime Revon has just edited for the *Classiques Garnier* a two-volume collection of Mérimée's most popular short stories together with an introduction of thirty pages and notes.—REGIONALISM: The most noteworthy aspect of the great renaissance of regionalistic literature is the importance this movement has attained during the last season in the North of France, centering in Lille the capital of French Flanders. Not less than three reviews are thriving there at the present time. One of them, *Le Mercure de Flandre*, has organized a publishing department and has already put out such books as Dehorne's *Nord* (see BOOK NOTES), *Routes*, and de Lamarière's *Jeunesse*. Another review was founded under the name of *Septentrion* by young Northern writers with the definite aim of expounding regional activity in arts and letters. Not only writers and artists but university professors and wealthy captains of industry are lending their support to this review. As to the third review, *Nord*, it is directed by the poet and novelist Léon Bocquet who for fifteen years before the war had been chief editor of *Le Belfroi* around which the *École de Lille* had been formed. *Nord* does not pretend to be a militant publication: it merely affirms the specific character of the region and has a scope somewhat wider than other reviews of a similar type. Its aim is to arouse mutual interest and promote mutual understanding between the people of the North and those of other provinces. Its headquarters are both in Paris and in Lille. We find in *Nord* two kinds of articles: on the one hand contributions from such genuine Northerners as Jane Tieffry, Théo Varlet, A-M de Poncheville and Léon Bocquet, the latter having published critical studies about Verhaeren, Rodenbach and van Lerberghe. On the other hand, there are articles by Georges David from Poitou, Joubert, a Champenois, and many Belgian writers. *Nord* has also published in its pages translations of works of Stewart Edward White. Among the artists who contribute illustrations to the review we find Henry Deville, author of a number of etchings about New York. This same northern region which has already been the scene of many stories has once more captivated the attention of writers: in the near future we shall have a novel by René Bazin under the characteristic title *Le roi des archers*. As archery, the ancient sport of the Flemings, has now recovered its pre-war popularity, Rosny is also carrying on investigations for the purpose of preparing a novel.—COLONIAL LITERATURE: *Confidences de Métisses*.

a novel about Indo-China, has brought to its author, Mme. Chivas-Baron, the *Prix de littérature coloniale*.—INTERNATIONAL NEWS: ENGLISH PLAYS were performed in Paris during the Spring by a group of artists known as *La petite Scène*. They presented French translations of *She Stoops to Conquer* and Sheridan's *The Critic*, as well as of Purcell's opera, *Dido and Aeneas*.—H. G. WELLS was recently the guest of the Association France-Grande Bretagne and delivered a lecture on "Democracy under Revision."—ITALY: The review 900 has issued its second number, and its sponsor Bontempelli reaffirms his desire to remain free from political relations: art for art's sake is his sole aim.—JAPAN: A society for the development of intellectual relations between France and Japan was founded a few months ago. M. Paul Claudel is one of the sponsors of the organization. Its membership will include men of widely varied interests, drawn from every social circle.—SWITZERLAND: On the occasion of the celebrations of the centenary of Romanticism a series of lectures was organized in Geneva by the society known as *Le group romand des Lamartinians*.

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## FRENCH BOOK NOTES

Armand Dehorne, *Nord*.

The forty-six poems in this volume attest the vitality of the poetical genius of the North of France. They depict the industrious French Flanders where men are crushed under labor, without respite, on the plains and in the factories. Specific traits are brought out strongly and concisely: we see the *paysans pleins d'os qui n'ont rien à se dire*, the brickmakers *brûlés du soleil rose et des fours primitifs*, . . ., *grands, actifs*,—*Et mutuellement communicatifs*,—*Dans un pays d'oiseaux, de cloches et de granges!* Before our eyes rises *L'usine chevelure*,—*Aux tresses, par le vent*,—*Continuellement reprises et perdues*. By constant analysis the poet arrives at a perception of nature and the significance of men and things. He even finds a curious correspondence between the moods of the exterior world and his own personal moods: *Moi, je suis dur*,—*J'aime les murs*—*Qui me ressemblent, parallèles*—*Et les sombres lueurs de ruelles à bouges*. Thus saturated with images and emotions he creates a fictitious world and gives now and then a haunting picture of northern France. M. Armand Dehorne has recently published another volume of poems: *Routes*.

Edmond Jaloux, *O toi que j'eusse aimé!*

Jerôme Parseval, engaged to Ninette Daubréa, meets Irène, Countess Rezzowitch, at a dinner. He is bewitched with her and feels that a spell has been cast upon him. He knows by intuition that she is a sister soul. A conversation, a kiss, then fate separates them. Parseval marries Ninette. However he cannot escape from his passion for the other woman. The sway of Irène's presence in his heart forms the gist of the novel. This idol, enthroned in his soul, absorbs his devotional instinct and becomes an occult ideal around which he secretly shapes his thoughts and actions. But reality chains him to a life incompatible with his inner dream; hence a splitting of his personality resulting in excruciating crises keenly analysed. Ninette's treason and Irène's death throw into turmoil his already overwrought soul; he sinks into hallucinations bordering upon prostration. This is the best psychological novel of the season.

Pierre Benoit, *Le Roi lépreux*.

This is one of the best examples of the cosmopolitan novel of adventure and fancy. On a visit in Nice, Gaspard Hauser, a lycée teacher, meets an old friend, Raphaël Saint Sornin, of whom he had not heard for a long time. The latter invites him to dinner and while waiting for his wife tells his story. The father of his fiancée, wishing to postpone his marriage, had compelled him to take an A.M. degree, then a Doctor's degree, and finally had sent him for a year to Cambodge as curator of the famous ruins of Angkor. There he weaves an up-to-date idyll with Maxence Webb, an American heiress; he also helps the Birman princess Apsara in her plot to blow up with dynamite a number of British officials. . . . The story is interrupted: Mme. Saint Sornin, who is no other than Maxence Webb herself, comes home, accompanied by Apsara! Then we learn that Raphaël had met Maxence again on his return to Marseille and had married her. As to Apsara, not having succeeded in blowing up the British officials, she had started a curio business in Paris! Gaspard plans to give up teaching in order to marry her! The interest of the novel lies in its variety and humor. P. Benoit skilfully combines different forms of narrative writing: travelogue, Arabian night tale, detective story, etc. . . . The incidents are now likely, now incongruous, but always pervaded with a subtle humor which bursts forth in the last chapter.

Jacques Lombard, *La Route obscure*.

An aged Scottish Lord (a criminal and a maniac, by the way, who had drowned his wife in her bath tub) accompanied by a businesslike Englishman and his pretty niece start on an expedition to Russia. They want to investigate the oil possibilities of the country and to make a contract with the Soviet authorities for the development of wells. A source finder, a pretty French girl named Fedia, and her "barnum" (a ridiculous French southerner) will help them find the oil. They travel by airplane and land in the country of the Khirghiz. There, a despicable Frenchman, the so-called Ivanoff, blackmails Fedia and attempts to seduce Helen who laughs at him. As a result of his vengeance the two women fall a prey to the brutality of the soldiers. The whole party would have perished in a revolt of the Khirghiz if they had not been able to escape by airplane. Back in England Helen marries, and the old Lord, who had strangely fallen in love with Fedia, marries her. This novel is a realistic study in monsters, set in an atmosphere of tragedy and against glaring backgrounds. The crime of the Lord, the orgy of the soldiers and the fire of the oil-mountain are strikingly described. A skilful concatenation of incidents keeps the interest to the very last page where a last thrill awaits the reader: the aged Lord has married Fedia in order to drown her according to the rites of his mania.

Robert de Traz, *L'Écorché*.

Marc Lepreux, dissatisfied with the dull standards of the Genevan middle class, has formed new ideals and pines for their realisation. He marries a Russian student and finds himself transplanted into a new atmosphere. He gives shelter to one of his wife's friends and is bullied by him. He also opens his door to another Russian who seduces his wife and elopes with her. He finally becomes blind. The Slavonic characters are accurately revealed. In Olga, apathy and slovenliness are strangely combined with enthusiasm, sensuality and self-reliance. Kartzev, an ex-officer, who has become a ruined and embittered refugee, exhibits cynicism, coarseness and haughtiness. Stalinsky is a cunning wheeler. But the central figure is Lepreux.

He seeks danger in order to test his courage and to gradually master the fear that humiliates him. In a quarrel with Kartzev he succeeds by his mere attitude in overawing his brutal adversary who points a revolver at him. He rises to heroism when, doomed to become blind, he accepts his fate stoically.

Jules Chopin, *Veillées de Bohème*.

Among the many translations published this year, a number are exceptionally useful because they are made from languages which are not widely known. Thus good works have become available for the large French reading public. M. Chopin's book enables us to get some idea of Czech literature which, after two centuries of silence, experienced a renaissance at the beginning of the 19th century. This volume contains representative short stories by six Czech writers. All are interesting. One of them: *Le cerveau de Newton*, by Jacques Arbes, is written in the manner of E. A. Poe. Each story, or group of stories, is preceded by a sketch of the author's life and literary achievements. M. Chopin is writing a *Histoire anthologique de la littérature tchécoslovaque*.

Marius André, *La véritable aventure de Christophe Colomb*.

This book is the most sensational one of the season. It attempts to explode the most widely spread of popular legends, that of the discovery of the American continent by Christopher Columbus. Two investigators had already undertaken to re-establish the facts in this matter, an American, Henry Vignaud, and a Spaniard, Carlos Pereyra. The recent contribution of M. Marius André, a French Hispanist, brings their labor to fruition. His thesis is based on the writings of Columbus himself and on official documents. In the nine fascinating chapters of the book, one becomes acquainted with a new Columbus, stubborn and pretentious, a poor navigator, victim of his ignorance, a cunning politician and finally a nervously overwrought man subject to hallucinations. The book is intended to inform the reading world of what he believes to be the truth concerning Columbus. The opposite view is expounded in the Italian review *Colombo, Rivista bimestrale dell'Istituto Cristoforo Colombo*.

Émile Gabory, *La Révolution et la Vendée*.

M. Gabory is a well-known historian of Vendée. His long researches in the provincial archives have enabled him to recount in two volumes the trials and tribulations of the Vendéens under Napoleon and the Bourbons. These books have been crowned by the Académie Française. The present work forms the second part of a study of the revolutionary period, when the spirit of the Vendéens was crushed, first by bayonets and then by the Terror. It is a thrilling tale, full of action, and with historical characters vividly pictured. M. Gabory will soon publish the third part of his study under the title *La Victoire des vaincus*.

Paul Guériot, *La Captivité de Napoléon III en Allemagne*.

In this interesting narrative, M. Guériot follows Napoleon III from the battle of Sedan to his exile in England. He describes Napoleon's departure for Wilhelmshöhe, his imprisonment there, his efforts to negotiate with Bismarck and his discouragement on realising that peace can be secured only at the expense of French territory. The entire account is based on authentic documents. It is particularly picturesque in the pages devoted to the sojourn at Wilhelmshöhe where the Emperor is depicted not only as a politician trying to secure acceptable terms for his country, but also as a man

of culture. The work is absolutely impartial and does not conceal the weaker aspects of Napoleon's character.

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### FRENCH BOOK LISTS

#### I. Poetry

ALGAN (Laurence), *Les Tours de silence* (12 fr.); ALLOEND BESSAND (P. H.), *Au hasard des sentiers* (8 fr.); ARANGUES (P. d'), *La Maison du soleil* (15 fr.); COTTINET (Émile), *Ballades contre et Sonnets pour* (7 fr. 50.); DEHOY (Gaston), *L'Archange frénétique* (7 fr. 50.); DERENNES (Charles), *La Matinée du faune* (12 fr.); GOT (Armand), *La Poëmeraie* (2 fr. 20.); LEGRAND (Tita), *Cris du cœur* (10 fr.); PAYEN (Louis), *Anthologie des matinées poétiques de la Comédie-Française* (12 fr. 60.; 28 fr.); RAAD (Henry), *Les Trois Pommes du jardin des fées* (7 fr.); VALÉRY (Paul), *Charmes* (15 fr.); VITTA (Émile), *Le Lac des Pleurs* (6 fr.); VITTA (Émile), *La Promenade franciscaine* (2 fr. 50.).

#### II. Novels

ADAM (Marcelle), *Éros vaincu* (12 fr.); ANDARD (Louis), *Crois le serpent avant la femme* (9 fr.); ANDRÉ (Jeanne), *Le Fils unique* (10 fr. 50.); ARAGON (Louis), *Le Paysan de Paris* (12 fr.); BAILLEHAGHE (Csse. de), *Une hirondelle dans la jungle* (13 fr. 50.); BAINVILLE (Jacques), *Jaco et Lori* (12 fr.); BARBUSSE (Henri), *Jésus* (12 fr.); BENOIT (Pierre), *Le Roi lépreux* (12 fr.); HETZ (Maurice), *Le Démon impur* (12 fr.); BEUCLER (André), *Gueule d'amour* (12 fr. 25.); BIZET (René), *Anne en sabots* (12 fr. 25.); BOLT (Nicolas), *Toujours prêt* (12 fr.); BOUCHER (Édouard), *Trop laid* (10 fr.); BOURGET (Paul), *Nos actes nous suivent* (24 fr.); BOUTET (Frédéric), *Le Harem éparpillé* (12 fr.); BOVE (Emmanuel), *Armand* (12 fr.); CAHUET (Albéric), *Les Amants du lac* (12 fr.); CAPRILÈS (Georges), *Le Retour angoissé* (10 fr.); CHOPIN (Jules), *Veillées de Bohème. Florilège des grands conteurs tchèques* (12 fr.); COLETTE, *L'Ingénue libertine* (300 fr.); COURTELIN (G.), *Ahl Jeunessel* (1 fr. 50.); CREVEL (René), *La Mort difficile* (13 fr. 50.); DAUDET (Léon), *Le Sang de la nuit* (12 fr.); DEBERLY (Henri), *Le Supplice de Phèdre* (12 fr. 25.); DELACHAUX (Marguerite), *Berceaux* (10 fr. 50.); DELAMARE (Georges), *Le Roi de minuit* (12 fr.); DORSENNE (Jean), *C'était le soir des Dieux* (10 fr.); DUHAMEL (Georges), *Journal de Salavin* (12 fr.); DUPUY-MAZUEL (H.), *Le Joueur d'échecs* (12 fr.); ESPARBÈS (Georges d'), *La Folie de l'épée* (12 fr.); FLEG (Edmond), *L'Enfant prophète* (12 fr. 25.); FOUCault (André), *Gouverne ou Abdicé* (9 fr.); FRAPPA (J. J.), *A Paris, sous l'œil des mélèques* (12 fr.); GEOFFROY (Gustave), *L'Enfermé* (100 fr.); GIRAUDOUX (Jean), *Les Hommes-Tigres* (20 fr.); FRAUX (Dr. Lucien), *Le Docteur illuminé* (12 fr.); HENRY-MARX, *Sous un visage d'homme* (10 fr.); HONNERT (Robert), *Corps et Âme* (12 fr. 25.); ISTRATI (Panait) et JEHOUDE (Josué), *La Famille Perlmutter* (12 fr. 25.); JALOUX (Edmond), *O toi que j'euusse aimé* (12 fr.); JEAN-RENAUD, *L'Homme au loup* (12 fr.); JOUVE (Pierre-Jean), *Le Monde désert* (10 fr. + 20%); KESSEL (J.), *Les Captifs* (12 fr. 25.); KESSEL (J.), *Les Cœurs purs* (12 fr. 25.); LABAT (R. P.), *La Comédie ecclésiastique* (12 fr.); LACRETELLE (Jacques de), *Aparté* (12 fr. 25.); LARBAUD (Valéry), *Fermina Marques* (12 fr. 25.); LAURENTIN (Maurice), *Le Roman de Ponce-Pilate* (9 fr.); LAUWICK (Hervé), *Le Monsieur qui suit une femme* (12 fr.); LEMONNIER (Léon), *Le Passé des autres* (10 fr.); LÉVY (Jacob), *Les Doubles-Juifs* (12 fr.); LOMBARD (Jean), *L'Agonie* (15 fr.); MARSAN (Eugène), *Les Chambres du plaisir*

(12 fr. 25.); MASSOULIER (Jacques), *Dans la peau d'Annette* (12 fr. 25.); NONCE CASANOVA, *La Petite Thorin* (12 fr.); POURTALES (Guy de), *Montclar* (12 fr. 25.); RANDAU (Robert), *Les Colons* (12 fr.); RICHARD (Gaston Ch.), *La Galante Aventure* (10 fr.); SAVIGNON (André), *La Tristesse d'Elsie* (75 fr.); STÉPHAN (Raoul), *Monestié le Huguenot* (12 fr.); SUPERVIELLE (Jules), *Le Voleur d'enfants* (12 fr. 25.); THÉRIVE (André), *Les Souffrances perdues* (12 fr.); TRAZ (Robert de), *L'Écorché* (12 fr.); VIOUX (Marcelle), *Fleur d'amour* (12 fr.); WOLF (Pierre-René), *Vous, qui l'avez connue* (12 fr.).

### III. Drama

BATY (Gaston), *Le Masque et l'Encensoir* (12 fr.); COCTEAU (Jean), *Orphée* (10 fr.); DAZIL (Claude), *Tu m'aimeras* (12 fr.); DUBECH (Lucien), *La Comédie-Française d'aujourd'hui* (12 fr.); LÉAUTAUD (Paul), *Le Théâtre de Maurice Boissard* (12 fr. 25.); LUNEL (Armand), *Esthère de Carpentras ou le Carnaval hébraïque* (15 fr.); REYNAL (Paul), *Le Maître de son cœur* (16 fr.); ROMAINS (Jules), *Le Dictateur. Démétrios* (12 fr. 25.); ROFS (Daniel), *Sur le théâtre de H. R. Lenormand* (12 fr.); ROUSSEL (Raymond), *La Poussière de soleils* (10 fr. 80.); TANGUY MALMANCHE, *La Vie de Salaün qu'ils nommèrent le Fou* (12 fr.).

### IV. Miscellaneous

ARCHAMBAULT (Paul), *Jeunes Maîtres* (12 fr. + 40%); BARRÈS (Maurice), *Le Mystère en pleine lumière* (12 fr.); BÉRAUD (Henri), *Mon ami Robespierre* (15 fr.); BONNEROT (Jean), *J. et J. Tharaud, leur œuvre* (5 fr. 25.); CALMETTE (Germain), *Les Déttes interalliées* (15 fr.); CENDRARS (Blaise), *Éloge de la vie dangereuse* (12 fr.); DEBUSSY (Claude), *M. Croche antidilettante* (12 fr. 25.); ÉRASME, *L'Éloge de la folie* (15 fr.); FALCK (Félix), *Guide du touriste en Algérie* (20 fr.); HUBERT (René), *Le Principe d'autorité dans l'organisation démocratique* (20 fr.); LASSEUR (Pierre), *Le Secret d'Abélard* (12 fr.); LEMONON (Ernest), *La Nouvelle Europe et son bilan économique* (12 fr.); MÄTERLINCK (Maurice), *La Vie des Termites* (12 fr.); MARTONNE (Emm. de), *Les Alpes* (12 fr. 50.); MASSIS (Henri), *Raymond Radiguet* (15 fr.); MAUCLAIR (Camille), *Greuze et son temps* (20 fr.); MERMEIX, *Histoire du franc* (15 fr.); MICHON (Georges), *Correspondance de Maximilien et Augustin Robespierre* (30 fr.); NESTIER-TRICOCHE (G.), *Au Maine et au Nouveau Brunswick* (14 fr.); PRÉVOST (Jean), *La Vie de Montaigne* (10 fr. 25.); REUILlard (Gabriel), *Grasse Normandie* (20 fr.); RIVIÈRE (Jacques) et ALAIN-FOURNIER, *Correspondance 1905-1914* (28 fr. 80.); SAZY (Georges), *Stabilisation* (5 fr.); SILVESTRE (Ch.), *Dans la lumière du cloître* (18 fr.); STEEG (T.), *La Paix française en Afrique du Nord, Algérie-Maroc.* (25 fr.); THARAUD (J. J.), *La Bataille à Scutari* (12 fr.); VALLAS (L.), *Debussy* (12 fr.); VALLAS (Léon), *Les Idées de Claude Debussy* (12 fr.).

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### ITALIAN BOOK NOTES

Sem Benelli, *Con le stelle: Mistere in tre parti.* Milano, Fratelli Treves, 219 pp., L. 11.

*Con le stelle*, as the author puts it, is a mystery in three parts. We should not take the word mystery too literally, however. Let us, rather, consider it a problem in three parts. The play from the prologue to the last act presents a series of sociological problems which the author offers for solution. There is, first, the drug addict.

How is he to be dealt with? How is he to be cured? Then, there is the abnormal youth emerging from adolescence. What is to be done about him? And last, there is the love impulse for which there is no hard and fast law, no limitations. Are we to condemn all these anomalies mercilessly, or shall we be tolerant? The author offers some solutions to these problems in the scientific speeches of Giovanni Grado, physician and philosopher. The information that Giovanni Grado gives us is in the form of parts of lectures which are, in the main, unusual but convincing.

The play has no definite plot, or, rather, it consists of three small plots or three short stories in drama form. The first story is that of the aviator, Stefano Aspesi, a drug addict, who passes this habit on to his sweetheart, a young girl, in the belief that she will be awakened to a new life corresponding to his own. The second story evolves about Giovanni Grado's love for his adopted son, Stello. There is a true dramatic situation when Stello, learning that he is but an adopted child, decides to leave Giovanni Grado. The last story is that of the love between Stello and Camilla, the wife of a capitalist. Stello abandons Camilla after an elopement, accusing her of lack of sincerity in her love for him. The entire play is humane and scholarly.

Luigi D'Alessandro, *In Salita*. Firenze, R. Bemporad & Figlio, 171 pp., L. 9.

In the author's *Confessione*, which forms the preface to this play in three acts, a strong appeal is made to Italian patriotism. D'Alessandro dedicates his work to the people of Italy. He brings the message that even though the nation was victorious in the last war a greater victory is to be gained in the reconstruction of its internal organization. The author aims at resuscitating a high sense of civic duty in the Italian soul, for Italy is on the road to a greater *Rinascimento*.

The play opens with an *exposé* of the intriguing political cliques in Italy in the spring of 1915. The three acts revolve about an impending domestic tragedy in the life of a politico-intellectual who, in his too passionate search for the ideal, neglects his home and his consort. Then war is suddenly declared. Domestic tragedies and political intrigues fade into insignificance in the face of this national event. The author, a staunch and devout patriot, teaches us the lesson that in a national issue it is sacrilegious for an individual to hesitate in shouldering patriotic responsibility. D'Alessandro strikes boldly for the imposition of his patriotic principles. In three acts he succeeds in winning our sympathy for his genuine love—Italy. As a patriotic play it has strength and dramatic possibilities, but it falls somewhat short of being a fine literary work. Here and there the dialogues become somewhat heavy. On the other hand the reader cannot but enjoy the beautiful epigrammatic sentences, well-timed and convincing, interspersed throughout the play.

Enrico Corradini, *Giulio Cesare*. Milano, A. Mondadori, 332 pp., L. 15.

A year ago Corradini wrote a tragedy by this same title. He has rewritten it now from a different point of view: that of a political scientist who has specialized in Italian Nationalism. His characters, Cæsar in particular, expound a series of political beliefs closely resembling the concrete principles outlined in Corradini's own works—*La vita nazionale, Il volere d'Italia, Nazionalismo e democrazia*.

Cæsar is for Corradini the greatest of all heroes. He has characterized him as a complex and versatile genius, little understood by his contemporaries. Corradini makes Cæsar a lonely figure devoting himself sincerely to the political reconstruction of Rome. Cæsar is surrounded not by men of great ability but by opportunists, such as Antony and the senators. The nobility help him but little. In this group

Cassius appears resentful and proud. Brutus, although sincere in his motives, is depicted as a sentimental nonentity. This play should be especially interesting for students of political science.

Giuseppe Borgese, *Lazzaro*. Milano, A. Mondadori, 265 pp.

Those who admired Borgese for his critical essays on D'Annunzio and for his *Storia della critica romantica in Italia* will wonder whether or not his post-war creative literary work compares favorably with his admirable achievements in criticism. We should rejoice that Borgese does possess a creative mind; but, on the other hand, one wishes that he had remained in the field of criticism. This play is rather disappointing. With its prologue and three lengthy acts it makes tiresome reading.

It depicts Lazarus striving for moral redemption after a miracle recalls him from the dead. In this material rebirth he must find his spiritual salvation. The tragedy ends with Lazarus rising towards God and exclaiming: *Cristo è in me*. This play does not lack dramatic situations, however, as, for example, Lazarus' struggle in his doubt as to whether he is dead or really alive. The idea that another death is upon him is portrayed in passages that are haunting and powerful.

O. BONTEMPO

COLUMBIA UNIVERSITY

#### FACULTY NOTES

ALLEGHENY COLLEGE, MEADVILLE, PA. Professor Henry Ward Church, Head of the Romance Language Department at Allegheny College, has been granted leave of absence for the second semester of the current year. He will spend most of the time at the Sorbonne. Before going to Paris, however, he acts as Assistant Director on the Clark Mediterranean Cruise which left New York January 29, 1927. Phi Sigma Iota, the only strictly honorary society in the field of Romance Languages and Literatures, which was organized at Allegheny College in 1922, has been expanding rapidly during the present year. Professor Church, National President of the Fraternity, has recently installed the following five chapters: Delta, at the State University of Iowa; Epsilon, at Drake University; Zeta, at Coe College; Eta, at Illinois Wesleyan University; Theta at Beloit College. Phi Sigma Iota is devoted to the betterment of scholarship in Romance Languages. Student members are elected much as in Phi Beta Kappa, and every student member must make an annual original contribution to programs of the Society. The Society hopes to establish many more chapters in the near future.

BROWN UNIVERSITY, PROVIDENCE, R. I. Professor Rudolph Altrocchi, Associate Professor at the University of Chicago, has accepted an appointment of Professor of Italian at Brown University. Madame Louis Landre, agrégée de l'Université de Paris and formerly a teacher in several of the lycées of Paris, was appointed instructor in French at the Women's College in Brown University.

COLGATE UNIVERSITY, HAMILTON, N. Y. Professor Robert C. Ward, who has been on leave of absence this academic year, has spent the summer and the first semester in study in Madrid and is now travelling in South America. There has been added to the Department for next year, as instructor in French and Spanish, Mr. Charles A. Choquette, a graduate of Clark University.

COLUMBIA UNIVERSITY, NEW YORK. Professor Fernando de Los Ríos, of the University of Granada, has accepted an invitation to act as Visiting Professor of Spanish Civilization and Literature in the Spring Session of the academic year 1927-28. He will conduct the following courses: *Spanish 120—El pensamiento filosófico en la literatura española desde el siglo XVI*; *Spanish 204—José Ortega y Gasset*; *Spanish 305—Trabajos de investigación*. Prof. A. Feuillerat, of the University of Rennes, will be Visiting Professor of English Literature. Prof. F. de Onís has been granted a leave of absence for the Spring Session in order to assume his duties as Director of the Department of Spanish Studies in the University of Porto Rico. He will return to Columbia for the Summer Session of 1928. Prof. J. L. Gerig will be absent on leave during the Spring Session of the next academic year. Prof. F. G. Hoffherr has also been granted a leave of absence for the Spring Session in order to carry on research work in France as Fellow of the Guggenheim Foundation. The following promotions have been announced: H. F. Muller from Associate Professor to Professor of French, and Dino Bigongiari from Associate Professor to Professor of Italian. Mr. P. M. Riccio, Departmental Representative for French and Italian in University Extension, becomes Lecturer in Italian in Barnard College. Mr. Oscar V. Petty, American Field Service Fellow in France for 1925-27, has been appointed Departmental Representative in French in University Extension and Mr. Howard R. Marraro in Italian. Mr. Leon Feraru, instructor in French, has been appointed Assistant Professor of Romance Languages, at Long Island University, Brooklyn, which opens September 14. Mlle. Françoise Nollet, of the Shipley School, Bryn Mawr, has been appointed instructor in French at Barnard College. In 1924, she was granted the diplôme de professeur de français à l'étranger, and in 1926 she received the degree of A.M. from Vassar College. She has also taught at Middlebury College during the Summer Session. Señorita María de Maeztu, Director of the Women's Hostel at the University of Madrid, at present Visiting Professor at Barnard College, has given to the students of the College two scholarships of \$500 each, for study in Madrid. They will be available for the years 1928-1929, and 1929-1930. The following members of the Department will be abroad during the summer of 1927: Profs. D. Bigongiari, A. Livingston, Irving Brown, Carolina Marcial Dorado, Misses Blanche Prener and Paulette Regnaud, Messrs. P. M. Riccio, R. Taupin, J. G. C. Le Clercq, B. I. Kinne, A. Mesnard, P. A. Clamens, S. R. Mitchneck, R. P. Champonier, M. T. Brunetti, and O. Bontempo.

GEORGE WASHINGTON UNIVERSITY, WASHINGTON, D. C. Prof. H. G. Doyle has been lecturer in French Philology at Johns Hopkins University this year, giving the courses in Old French Grammar and Readings during the absence on leave of Prof. D. S. Blondheim. Prof. Doyle was acting managing editor of the *Modern Language Journal* during October and November. He has also been in charge of a new department of *Hispania*, entitled "Opinions." In connection with the Modern Foreign Language Study, he addressed the Delaware State Education Association at Dover, Del., and the Modern Language Association of North Carolina, at Raleigh, N. C. He has been appointed Dean of Men in the University. Prof. G. N. Henning is one of the ten trustees of the newly founded Institut Français de Washington, of which Dr. James Brown Scott is chairman. Mr. Alan Deibert has been promoted to the rank of Assistant Professor, and Mr. Chandler B. Beall, now teaching at Amherst, and Mr. E. O. von Schwerdtner, now teaching at Johns Hopkins, have been appointed part-time instructors in French and Spanish respectively.

HAVERFORD COLLEGE, HAVERFORD, PA. President W. W. Comfort, of Haverford College, published *The Quest of the Holy Grail*, J. M. Dent & Sons, London, 1926, being a literal translation of *La Queste del Saint Graal* published by Pauphilet (Paris, Champion, 1923).

MAISON D'ÉTUDE FRANCO-AMÉRICAINE, PARIS. Professor Régis Michaud, of the University of California, where he occupied for several years the position of Chairman of the Department of French, will open in Paris, in October, 1927, in the vicinity of the Sorbonne, a Maison d'Étude Franco-Américaine for the American students and other Americans in Paris. This Maison will be instituted under the auspices of the American University Union, the Institute of International Education, the Alliance Française and Comité France-Amérique. It will offer to the American student in Paris, a special opportunity for advanced and graduate studies, a direct preparation and coaching for the degrees conferred by the University of Paris, a centre of literary and artistic information, help and advice for research in French libraries, and an organization of individually conducted tours through France.

PRINCETON UNIVERSITY, PRINCETON, N. J. Professor Ira O. Wade, of the University of Western Ontario, has accepted an Assistant Professorship of French at Princeton University. Professor Louis Cons, of Princeton University, has been appointed Professor of French Literature at the University of Illinois. Professor E. P. Dargan, of the University of Chicago, will be Visiting Professor of French Literature at Princeton during the first term of 1927-28. Assistant Professor Percy Chapman has been promoted to the rank of Associate Professor and Messrs. Augusto Centeno and Sidney L. Levengood to the rank of Assistant Professor. Messrs. Alfred L. Foulet and Henry A. Grubbs, Jr., were appointed instructors in Modern Languages.

SMITH COLLEGE, NORTHAMPTON, MASS. The following members of the French Department will teach during the Summer Session of 1927: Prof. Schinz at Harvard University, Prof. O. T. Robert at Teachers College, Columbia University, and Mme. Sturm at the Sorbonne, as assistant of the *Cours de phonétique*. Prof. and Mme. Guilloton will spend next year in Paris in charge of the French group of Smith Juniors, consisting of 42 students.

ST. OLAF COLLEGE, NORTHFIELD, MINN. Professor Flaten will spend the summer in Europe. Miss Bonnevie Farsje was appointed instructor in French and Spanish in the autumn of 1927. She will spend this summer continuing her graduate studies at the University of Minnesota.

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIF. Professor E. Buceta spent the first term of the current academic year, 1926-27, in Spain and Italy; and Professor E. C. Hills is spending the second term in travelling in Paris, Madrid and Lisbon. Professor R. Schevill was invited to give a course of five lectures at the University of Texas in February of this year. The subject of the lectures was "Aspects of Spanish civilization as manifested in the literature, with special stress on realism and satire, mysticism, and the chronicles of America."

UNIVERSITY OF IDAHO, MOSCOW, IDAHO. Dr. J. G. Eldridge, Head of the Modern Language Department, is on sabbatical leave this semester and is studying at the Sorbonne in Paris. Mrs. Margarete L. Sargent, Professor of Romance Languages, has been granted a leave of absence for next year to do research work at the Universidad Central, of Madrid, and at the Sorbonne.

UNIVERSITY OF WISCONSIN, MADISON, WIS. Professor W. F. Giese is resuming his duties after two years abroad on a leave of absence. Professor J. Ortega has had his leave of absence extended for next year. He will remain in Spain where, among other activities, he is purchasing special collections for the Spanish section of the University Library. S. A. Wofsy, instructor in Spanish, has accepted a position as Professor of Spanish at the Municipal University of Wichita, Kansas. He will take up his new post in September after spending the summer in Brazil. The University of Wisconsin has arranged for a special nine weeks course in the Summer Session for graduate students. Professor H. A. Smith will conduct the graduate courses in French under the new arrangement, and Professor A. G. Solalinde will be in charge of the Spanish courses. The Department has published a booklet of representative works in French, covering the entire field from the Middle Ages to the present time, which is especially recommended for students who may wish to build up a personal library. A similar booklet in Spanish is being prepared.

UNIVERSITY OF WESTERN ONTARIO, LONDON, CANADA. Prof. Ira O. Wade has resigned the headship of the Romance Department at this University to accept an appointment at Princeton University. Dr. Dorothy Turville was elected president of the local group of the Alliance Française.

YALE UNIVERSITY, NEW HAVEN, CONN. The following promotions have been announced in the Romance Department of Yale University: Assistant Professor Raymond T. Hill to the rank of Associate Professor, and Mr. Norman L. Torrey from the rank of instructor to that of Assistant Professor.

ALMA DE L. LE DUC

BARNARD COLLEGE

#### INSTITUTO DE LAS ESPAÑAS

The Spanish Graduate Club held its second meeting of the academic year 1926-27 on March 21 in the Romance Reading Room. Papers were read by M. Ríos-Ríos on "La Novela Gauchesca" and by Sra. Blanca Otero y de la Torre on "La Poesía de Gutiérrez Nájera." An open-forum discussion followed. Professor E. H. Hespelt of New York University presided.

On March 17 the well-known Spanish author D. José Moreno Villa lectured in Philosophy Hall on "The Modern Art of Spain." On April 2 Professor Roy E. Schulz of New York University gave an illustrated lecture in Havemeyer Hall on "Seville and Holy Week."

Among the important matters considered at the meeting of the Executive Council on April 5 was the separation of the Spain-America House Fund from the funds in the treasury of the *Instituto*. During the past year considerable confusion has arisen on this point in the minds of some of our members, especially those who, living at a distance from New York City, are not able to attend the local meetings. Some have been under the erroneous impression that their annual dues have been used to promote the Spain-America House activities. To eliminate this misunderstanding two separate funds have been created. A new office of the *Instituto* will be established, thanks to the generosity of the Executive Council of the Institute of Italian Culture, in the beautiful Casa Italiana, now nearing completion; and all the affairs of the *Instituto* will be handled either from there or from the office of the Institute of International Education. The Spain-America House activities will be

carried on from the office of the Director of that fund—in 301 School of Business, Columbia University. All expenses incurred in each case will be charged against the appropriate fund.

The Spanish Undergraduate Club gave an interesting program on Friday evening, April 22, in Room 301 Philosophy Hall in commemoration of the Fiesta de la Lengua española. The program included recitations by Misses Emeline Oxer, Dorothy Boyd, Ruth Marks, Ruth Block, and Mr. Gerald Nolan, President of the Club, who was also awarded the medal of the *Instituto*. Miss Emily Quinn read an interesting essay in Spanish on Cervantes. The exercises closed with a series of Spanish songs rendered by Mr. Emilio Agramonte, Jr., under whose efficient supervision the Club has functioned unusually well.

Cervantes Day, April 23, was fittingly observed by the inauguration of the Institución Cultural Española, which will function under the auspices of the Instituto de las Españas. The Consul General of Spain, Sr. Casares Gil, presided and after a few brief but very pertinent remarks, presented Professor de Onís who explained in his unique and masterful way the significance and importance of the activities of the *Cultural*. He pointed out that the idea is not new, since a similar center has been in successful operation for 12 years in the Argentine, and has brought to that country Menéndez Pidal, Ortega y Gasset, Rey Pastor, Gómez Moreno, Pi y Suñer, del Río Ortega, Casares, Eugenio d'Ors, María de Maeztu, Américo Castro, Adolfo Posada and others. Other *Culturales* have been organized in Cuba, Porto Rico and Mexico. They are composed principally of leading members of the Spanish colony in each place, and work in cooperation with the local university. They plan to bring from Spain one or two men each year who are prominent in some particular phase of Spanish intellectual life. This person will spend a few weeks in each of these centers and while there will, under the auspices of the local university, give lectures and short courses on the subject of his special interest. He will be the guest of the respective *Culturales* and as such will be a cultural ambassador from Spain. Professor María de Maeztu and Professor Tomás Navarro Tomás are the invited specialists for this year. Mr. F. Ortiz, Director of the *Cultural* of Havana, visited Columbia University on Friday, May 13, and attended a lunch given in his honor at the Men's Faculty Club by the Executive Council of the *Instituto*. At this meeting arrangements were completed whereby the *Cultural* of Havana and the new division of the *Instituto* will hereafter function in the closest cooperation.

The second benefit for the Spain-America House Fund was given by the Instituto Chorus and their friends in the McMillin Academic Theatre on the evening of April 30. The selections of the chorus and the special numbers by Srta. Luisa Espinel, Sr. José Pedreira and the Pareja Vila-Martínez formed a unique program which proved even more popular than the one given on December 18th. In addition to the musical numbers, the occasion was graced by short addresses by Professors F. de Onís, Maeztu and Navarro as well as Sr. Gregorio Martínez Sierra. Numerous letters and expressions of appreciation commenting on the evening's entertainment have been received.

According to the *New York Times* of May 1, the Personal Shopping Bureau of Macy's Department Store carries an interpreting staff of twelve girls capable, in all, of twelve different languages. The frequent visits of South American shoppers cause a far greater demand for Spanish than for any other language. Averages of the total requests show Spanish 75 per cent, French 10 per cent, German 8 per cent, and the remaining 7 per cent divided among Greek, Italian, Yiddish, Hungarian, Polish, Swedish and Russian.

On Friday, May 13, Professor María de Maeztu was initiated into the Phi Beta Kappa Society by the Chapter of Barnard College.

On Saturday, May 14, the Porto Rican Brotherhood of America, Inc., held a *Velada cívica* in Philosophy Hall in honor of Don Eugenio Ma. de Hostos, the well-known Porto Rican educator. The program included addresses by Martín Travieso, former Governor of Porto Rico, Professors F. de Onís of Columbia and A. S. Pedreira of the University of Porto Rico, piano selections by Porto Rican composers rendered by J. E. Pedreira, dedicatory poem by J. I. de Diego Padró, poet-laureate of Porto Rico, and presentation of the portrait of Sr. de Hostos by Sra. Eulalia Roca.

Through the efforts of Chancellor Thomas H. Benner of the University of Porto Rico, definite steps have recently been taken toward the establishment of the *Revista de Estudios hispánicos*, a review to be under the editorial supervision of Professors J. L. Gerig and Federico de Onís. This review will be devoted to the field of Hispanic American language and literature. It is expected that during 1928 this will become the official organ of the *Instituto*, so far as Spanish-America is concerned. The undertaking is sponsored by the University of Porto Rico, the Centro de Estudios históricos of Madrid, and the Department of Romance Languages of Columbia University, while the legislature of Porto Rico has made a special appropriation to aid in getting the review under way.

In short, the growth and importance of the *Instituto's* activities this year have been extraordinary and the financial condition is better than ever before. The annual financial statements of the *Instituto* and of the Spain-America House Fund, which have been prepared by Messrs. Robert H. Williams, General Secretary of the *Instituto*, and Frank Callcott, Director of the House Fund, follow:

INSTITUTO DE LAS ESPAÑAS

Financial Statement 1926-27

*Disbursements*

Draft to Spain for Administration . . . . .	\$ 200.00
Subscriptions to ROMANIC REVIEW . . . . .	360.00
Printing . . . . .	221.40
Royalties and Refunds to Authors . . . . .	278.39
Entertainments and Receptions . . . . .	43.10
Clerical Services and Miscellaneous Expenses . . . . .	24.80

Total . . . . . \$ 1,127.69

Balance on hand, May 31, 1926 . . . . . \$ 187.61

*Receipts*

11 Sustaining Memberships @ \$25.00 each . . . . .	275.00
184 Active Memberships @ \$ 5.00 " . . . . .	920.00
15 Club Affiliations @ \$ 3.00 " . . . . .	45.00
10 " " @ \$ 5.00 " . . . . .	50.00
3 " " @ \$ 7.50 " . . . . .	22.50
Income from Sale of Publications and other sources . . . . .	450.30

Total . . . . . \$ 1,950.41

Less Expenditures . . . . . 1,127.69

Balance on hand, May 31, 1927 . . . . . 822.72

ROBERT H. WILLIAMS,  
General Secretary

*Spain-America House Fund**Receipts*

Benefit Performances .....	\$741.75
Special Contributions .....	30.00

771.75*Disbursements*

Printing .....	223.50
Music .....	10.00
Advertising .....	35.00
Sundries (Flowers, stage decorations, gratuities, etc.) .....	84.50

353.00

Balance on hand, May 31, 1927 .....	\$418.75
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FRANK CALLCOTT  
Director

COLUMBIA UNIVERSITY

ROMANCE LINGUISTICS IN 1926<sup>1</sup>(BOOKS, ARTICLES, REVIEWS)<sup>2</sup>

## I.—General

*Académie Royale de langue et de littérature franquaises*, Bruxelles, Bull., nos. 1-2 du T. IV, mai-juin, 1925; cf. RPFL XXXVIII, pp. 84-5.

Alcover, A. M., *Circunstàncies especialíssimes de la formació de la llengua catalana*, BDLC XIV, pp. 215-9.

*American Bibliography*, PMLA XLI, pp. 30-45. Lancaster, H. C., *French*, pp. 30-38; Crawford, J.P.W., *Spanish*, pp. 38-43; and *Italian*, pp. 43-5.

*Auslandsstudien*, hgb. vom Arbeitsausschuss an der Albertus Univ. zu Königsberg 1 Pr. I Band: *Die romanischen Völker*, Königsberg 1 Pr., Gräfe und Unger, 1925, 150 pp.; cf. ZRP XLVI, pp. 99-100.

Bally, Ch., *Le Langage et la vie*, Paris, Payot, 1926, 277 pp., 20 fr. (2 éd. rev. et corr.); cf. Ch. Bally in GRM XIV, p. 384.

*Bibliotheca medii aevi manuscripta, pars prima*. Ein hundert Handschr. des abendländ. Mittelalters vom 9ten bis zum 15ten Jahrh. Katalog 83, München, Jacques Rosenthal, VIII-107 pp., 1926 (?); cf. ZRP XLVI, pp. 103-4.

Blondheim, D. S., *Les parlers judeo-romans et la Vetus Latina*. Etude sur les rapports entre les trad. bibl. en langue romane des juifs au moyen âge et les anc. versions, Paris, Champion, 1925, CXXXVIII-247 pp.; cf. ZRP XLVI, p. 103; E. Tobac, *Revue d'hist. ecclés. de Louvain*, XXII, pp. 79-84; J.M.P., Smith in MPhil XXIII, pp. 356-7.

<sup>1</sup> In this Bibliography, in addition to books and articles published in 1926, there are included reviews printed in that year of such books and articles, and also of publications of preceding years which may have been delayed in reaching the critic. The latter reason will also explain the presence in this list of books printed in 1925 which were not known to the collector at the time of printing of the previous article *Romance Linguistics in 1925* (*ROMANIC REVIEW*, XVII, 1926, pp. 175-188).

<sup>2</sup> A list of reviews consulted, with their abbreviations, will be found at the end of this bibliography. All others are given in full in the text.

*Breviario di neolinguistica:* Parte I, *Principi generali* di Giulio Bertoni; Parte II, *Criteri tecnici* di Matteo G. Bartoli, Modena, Soc. tipogr. modenese, 1925, 127 pp.: cf. M. Roques, *Ro LI*, p. 627.

Brunot, F., *Histoire de la langue française*, T. VII. *Propagation du français en France jusqu'à la fin de l'ancien régime*, Paris, Colin, 1926, 360 pp.; rev. by L. Clédat, *RPFL XXXVIII*, pp. 70-72.

Couderc, C., *Les enluminures des manuscrits du moyen âge* (du VI<sup>e</sup> au XV<sup>e</sup> siècle): expos. de la Bibl. Nat., Paris, éd. de la Gazette des Beaux Arts, 106 Bd. St.-Germain, 1926, 120 pp., 80 planches, 375 frs.

Delacroix, H., *L'analyse psychologique de la fonction linguistique*, Zaharoff Lecture, 1926, Oxford, Clar. Press, 2 s.

Friedwagner, M., *Romanische Philologie*. S.-A. Frankfurter Univ. Kalendar, F. B. Auffarth, 1924-5, 16 pp.: cf. *ZRP XLVI*, p. 106.

Gerig, J. L., *Philology, Americana Annual*, N. Y. & Chicago, 1926, Americana Corp., ed. A. H. McDannald, pp. 627-37; *Modern Philology, New International Year Book*, N. Y., Dodd Mead & Co., 1926, ed. H. T. Wade, pp. 548-54.

*Grai și Suflet, Revista Institutului de filologie și folklor* publ. de Ovid Densusianu, Bukarest, 1923 (v. I, 1924, fasc. 2; v. II, 1925, fasc. 1): rev. by P. Fouché, *RLR LXIII*, VII<sup>e</sup> sér., T. III, X-XII, pp. 171-3.

Grzywacz, M., *Eifersucht in den romanischen Sprachen. Ein Beitrag zur Kulturgesch. des Mittelalters*, München Diss., 1926 (?).

*Homenaje a Menéndez Pidal*; Miscelánea de estudios lingüísticos, literarios y históricos, Madrid, Hernando, 1925, 3 v., 2065 pp., 160 ptas: rev. by A. Castro, *ROCC XIII*, pp. 110-15.

Iordan, I., *Teoriile lingvistice ale lui Karl Vossler*. S.-A. *Archivo XXXI* (1924), Iasi 'Lumina Moldovei', 1924, 18 pp.: cf. *ZRP XLVI*, p. 108.

Jaberg, K., *Idealistische Neuphilologie*, *GRM XIV*, pp. 1-25: cf. G. Rohlfs, *ZFSL XLVIII*, pp. 121-36.

Jackson, C. M., *Research in Progress at the University of Minnesota, July 1924-July 1925*, Minneapolis, Univ. of Minn., 1926, XI-306 pp.

*Jahresbericht des Literarischen Zentralblattes* hgb. Wilhelm Freis, Engl., roman., slav. Spr. und Liter. I. Jahrgang, 1924, Band 12, Leipzig, Börsenv. der d. Buchhändler, 1925, 127 pp.: cf. *ZRP XLVI*, pp. 107-8.

*Jahrbuch für Philologie*. Hrsg. von V. Klemperer und E. Lerch. I. Band 1925, Hueber, München (Romanist. Aufsätze): rev. by L. Jordan, *ZRP XLVI*, pp. 356-66; G. Rohlfs, *ZFEU*, 25, pp. 544-50; W. Söderhjelm, *Neuphilol. Mitteil.*, Helsingfors XXVII, pp. 14-27.

Jespersen, O., *Mankind, Nation and Individual from a Linguistic Point of View*, Oslo, H. Aschehoug, W. Nygaard, 1925, 222 pp. (Institutet for Sammenlignende Kulturforskning, Ser. A., IV).

Jordan, L., *Absolute Gesetzmässigkeit oder relative Regelmässigkeit in der Sprachwissenschaft*, *ZRP XLV*, pp. 337-48.

Jousse, M., *Études de psychologie linguistique. Le style oral, rythmique et mnémotechnique chez les verbomoteurs*, Paris, Beauchesne, 1925, VII-241 pp.

Klemperer, V., *Romanische Sonderart*, München, Hueber, 1926, 470 pp.

Matthes, P., *Sprachform, Wort und Bedeutungskategorie und Begriff*, 1926, VII-96 pp., 5 M. (Philosophie und Geisteswissenschaften.)

Meillet, A., *La Méthode comparative en linguistique historique*. Instituttet for Sammenlignende Kulturforskning, sér. A, Forelesninger II, Oslo, 1925, H. Aschehoug & Co., W. Nygaard; Leipzig, O. Harrassowitz; London, Williams & Norgate; Paris, Champion; Cambridge, Mass., Harvard Univ. Press, VIII-118 pp.: cf. *Revue des Et. Lat.* IV, pp. 68-9; M. Grammont, RLR LXIII, VII sér., T. III, X-XII, pp. 179-80; H. Schröder, GRM XIV, p. 380.

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#### VARIA

During the week of April ninth to fifteenth, a series of lectures on contemporary foreign literatures was given at Vassar College under the auspices of the Modern Foreign Language Departments of that institution. Those relating to the Romance field included the following: Professor André Morize of Harvard University, "Tendances actuelles de la littérature française"; Professor Bernard Faÿ of the University of Clermont-Ferrand, Visiting Professor of History, Columbia University, "La poésie contemporaine en France"; Professor Arthur Livingston of Columbia University, "Pirandello and Ibañez in America"; Professor María de Maeztu, Directora de la Residencia de Señoritas de Madrid, Visiting Professor of Spanish Literature, Barnard College, Columbia University, "La literatura española contemporánea: tres generaciones"; and Arnaldo Fraccaroli, Dramatist and Dramatic Critic of the *Corriere della Sera* of Milan, "Il teatro italiano di questo novecento."

The *New York Times* of May 5 contained a report of the acquisition by the Widener Library of Harvard University of a collection of 30,000 books and pamphlets devoted to French political and religious affairs during the nineteenth century. The collection, which is of great value, is considered Harvard's most important single acquisition since that of Count Riant's collection of books on the Near East in 1899. It was gathered, for the most part, by Comte Alfred Boulay de Meurthe, the historian of the Concordat of 1801, who inherited many of the documents from his grandfather, the Minister of Justice under Napoleon I.

According to a report made by Professor Algernon Coleman of the University of Chicago at the Fifth Congress of the French Language, the French language has more students in the United States than any other modern foreign tongue. The data supplied by Professor Coleman, which were based on the findings of the Modern Language Survey, reveal that in a student population of over 2,500,000 in 110,000 public and private schools, 359,000 are studying French, 253,000 Spanish, 33,000 German and 2,800 Italian.

Through the courtesy of Dean F. J. Kelly of the University of Minnesota, a photograph of the beautiful Arthur Upson Room has been presented to the Casa Italiana of Columbia University. The Arthur Upson Room was donated to the Library of the University of Minnesota by Professor Ruth Shepard Phelps, in memory of the brilliant American poet. It is decorated in the Italian Renaissance style and contains a splendid collection of Italian literature.

The *Revue des Cours et Conférences* of the University of Paris contained in its issue of March 30, 1927 (pp. 766-767) an article by Cargill Sprietsma, docteur ès lettres, on *Études françaises à l'étranger*. The *Thèses de lettres à Columbia University*, which form the subject of the article, consist of an incomplete collection of dissertations presented by Columbia University to the American Library in Paris. Dr.

Sprietsma says (p. 767): "Mais pour la plupart, ces études sont d'une érudition sûre et sobre." And he selects for special mention those of President Dawson of Howard College, Birmingham, Alabama, and of Dr. Caroline Ruutz-Rees, Headmistress of Rosemary Hall, Greenwich, Conn.

The article of Professor de Onis on "Spanish Studies in the University of Porto Rico," published in the *ROMANIC REVIEW* (XVIII, Jan.-Mch. 1927, pp. 75-79) as well as the contents of the special leaflet relating to the course of the Visiting Lecturer in Spanish Phonetics, Professor Navarro Tomás, which was issued recently by Columbia University, have both been translated into Spanish and republished in all of the leading newspapers and reviews of Porto Rico. The same newspapers contained also detailed accounts of the *Revista de Estudios Hispánicos* which is to appear next year under the auspices of the University of Porto Rico, and will be devoted to South American literature.

According to statistics published in the *New York Times*, Brazil, one of the so-called Latin-American states, last year received 15,000 immigrants from Japan, 17,000 from Rumania, 7,000 from Germany, 6,500 from Syria—these exceeding by 1,500 all newcomers from Spain and Portugal. Each South American republic is developing its separate racial compound. Argentina's new Germans, Italians and Poles number in the year's records 72,600, against the 30,000 new Spaniards.

Dr. Cargill Spiretsma has been contributing to the *Paris Times* a series of very interesting articles on the new *Cité Universitaire* with special reference to the proposed American House. Professor Gary N. Calkins, of the American University Union of Paris, returned to Columbia University for a short visit during the spring in the interests of the House.

The Committee of the Leahy Dante Prize, consisting of Professor Dino Bigongiari of Columbia University, Chairman, Dr. John H. Finley of the *New York Times*, Professor Charles H. Grandgent of Harvard University, Dr. J. E. Spingarn, Dr. Henry Osborn Taylor and other scholars, awarded the prize to Miss Katherine Breyg of Philadelphia, a well-known essayist, for the best composition on Dante submitted during the past year. The Leahy Prize amounts to \$1000, and is awarded annually for the best essay by an American on the great poet.

On Sunday, May 1, a luncheon was held on board the S. S. "Duilio" by the Italian Digest and News Service for the purpose of announcing its transformation into the Italian Historical Society of America. Addresses were delivered by H. E. Giacomo De Martino, the Italian Ambassador, Dr. G. Previtali, Chairman of the Board of Directors, Hon. John J. Freschi and J. L. Gerig. The third publication of the Italian Historical Society to make its appearance is *The Financial Reconstruction of Italy* by Count Volpi and Prof. Bonaldo Stringher, to which, also, Mr. Thomas W. Lamont has contributed a foreword. This publication will be distributed free of charge to regular subscribers of the *ROMANIC REVIEW* on payment of postage. Those subscribing through the Instituto de las Españas will pay the regular price of \$1.00. The Italian Historical Society has in press Dr. Alberto Pennachio's *The Corporative State* with a foreword by Professor Samuel McCune Lindsay.

The *Corriere d'America*, leading Italian daily of New York, devoted most of its issue of Saturday, April 23, to the dinner of the Italian House Fund, Inc., held on

April 21 at the Hotel Commodore. The total proceeds from this dinner, amounting to about \$73,000, will be devoted to the Building Fund of the Italian House. Addressees were made by Hon. John J. Freschi, who presided, Rt. Rev. Wm. T. Manning, Bishop of New York, Dr. Nicholas Murray Butler, Dr. John H. Finley and others.

On April 23, Capt. E. J. Orsenigo, Chairman of the Committee on Interior Decoration of the Italian House, and Mr. P. M. Riccio of Columbia University, sailed for Italy, where they are cooperating with the Committee appointed by Premier Mussolini for the purpose of selecting furniture to be donated by the Italian Government to the Casa Italiana. On June 11 Messrs. Joseph Paterno and Anthony Campagna left for Rome, where they will join Dr. Nicholas Murray Butler and Professor Dino Bigongiari, and complete arrangements for the inaugural ceremonies of the Italian House, to be held on October 12 next.

*Selection*, the Belgian art-review, which for more than six years has been expounding the doctrines of the Expressionists in modern painting and literature, has just published a special issue devoted to the evolution of the modern French novel. These studies—dealing, among others, with Proust, Valéry, Paul Morand, Blaise Cendrars, Max Jacob, Valéry Larbaud, Jules Romains, André Gide, Georges Delteil—constitute important documents on the esthetics of our epoch. *Selection* is too little known in America and deserves the attention of students interested in the evolution of modern French and Belgian art. It is published by André de Ridder and Gustave van Hecke, who several years ago, together with G. L. van Roosbroeck, were the first to defend modern art and literature in Belgium.

Among the recent guests of the French Club of Barnard College was Professor Étienne Gilson of the University of Paris, who was Exchange Professor at Harvard University in 1926-27. Professor Jules Drach, of the University of Paris, Visiting Professor of Mathematics at Columbia University in 1926-27, lectured recently on "Littérature et Philosophie mêlées," under the auspices of the Departments of Mathematics and Romance Languages of Columbia University. Professors Marguerite Mespoulet of Wellesley College and Bernard Faÿ of the University of Clermont-Ferrand, Visiting Professor at Columbia University in 1926-27, were recent guests of the French and History Clubs of Barnard College. Mlle. Mespoulet lectured on the "Poetry of Paul Claudel" and M. Faÿ on "Benjamin Franklin." M. Lucien La Main, a writer of Paris, was a recent guest of the Institut des Études Françaises. Professor F. Strowski of the University of Paris, membre de l'Institut, who was Visiting Professor of French Civilization and Literature in the Summer Session of 1927, was a guest of the Maison Française during that period. Professor Giuseppe Prezzolini, the well known Italian author and critic, who is Latin Representative at the Bureau of Intellectual Cooperation of the League of Nations, was Visiting Professor of Italian Civilization and Literature in the same Summer Session.

On June 24 in the Aula Magna of the University of Rome the degrees *ad honorem* of Doctor of Political Science and Doctor of Letters were conferred respectively by the University on President Nicholas Murray Butler of Columbia University and Professor J. L. Gerig. The ceremony took place in the presence of the Faculty and students of the University and governmental officials. Professor Gerig, having been unable to be present because of illness, was represented by Prof. Dino Bigongiari. The speakers included Rector Del Vecchio of the University of Rome, who presented the candidates; H. E. Henry P. Fletcher, Ambassador of the United States to Italy; H. E. P. Fedele, Minister of Education of Italy; President Butler; and Hon. Alberto

de Stefani, President of the Faculty, who, in conferring the degrees, stated "che questa è la prima laurea *ad honorem* concessa dalla sua Facoltà."

On June 25, Dr. Ernest Hatch Wilkins, Professor of Italian in the University of Chicago, was selected to succeed Dr. Henry C. King as President of Oberlin College, Oberlin, Ohio. Dr. Wilkins assumed his new duties on August 1. In congratulating the distinguished scholar on this well-deserved recognition, we take the liberty of expressing the hope that, like Presidents W. W. Comfort of Haverford College and J. C. Dawson of Howard College, he will find the time amidst his multifarious administrative duties to continue his valuable researches in the Romance literatures.

Professor Arthur Graves Canfield, who for the last twenty-seven years has been head of the Department of Romance Languages of the University of Michigan, retired in June from active service. Throughout his entire academic career Professor Canfield has shown himself to be a gifted administrator and teacher. Prof. Hugo P. Thieme, who has been a member of the above-mentioned Department since 1898, and who is one of the leading scholars of America, succeeds Professor Canfield in his administrative duties.

On Thursday, July 7, at 11 a.m., a meeting was held in the Romance Reading Room, Philosophy Hall, Columbia University, for the purpose of organizing and inaugurating a campaign for funds to construct, furnish and endow a new *Maison Française*. Among the distinguished visitors present were Professor Fortunat Strowski; M. John Dal Piaz, President of the *Compagnie Générale Transatlantique*; M. Joseph Simon, Vice-President of the *Société Générale*; Mme. Joseph Simon; M. Nicolle, member of the *Chambre des Députés* and President of the *Union des Textiles du Nord*; M. Barrès, President of the *Chambre de Commerce de Bordeaux* and of the *Région Économique du Sud-Ouest*, administrator of the *Compagnie des Chemins de Fer d'Orléans*; M. Legouez, President of the *Association des Industries Électriques de France*; and M. Chaix, President of the *Office National du Tourisme*. The meeting was addressed by J. L. Gerig.

On Tuesday, July 12, the Italian Historical Society of America gave a dinner at the Coffee Club in honor of Professors Prezzolini and Strowski. Count I. Thaon de Revel presided. News dispatches from Rome reported that on July 13, Dr. G. Previtali, Vice-President of the Society, was received by H. E. Mr. Mussolini, to whom he presented copies of the recent publications of the Society "che l'on. Mussolini ha gradito moltissimo."

Mr. Joseph Gerli, a prominent merchant of New York, has presented to the Italian House six beautiful paintings by well-known Italian artists.

The Summer Session is rapidly becoming an important part of academic work in all universities of the western world. The ancient University of Coimbra, the *alma mater* of the great poet Camoës, offered, for example, during the summer of 1927, a full list of courses on the Portuguese language, literature, history, geography, art, etc. Extra-mural attractions included lectures on literature, musical concerts, excursions of historical, artistic or scenic interest, etc.

Professor H. P. de Visme, formerly of Middlebury College, died on June 22. It was largely through his efforts that the creation and success of the Summer Sessions of that college were due. He was an enthusiastic teacher of French and took an active part in the work of the *Alliance Française*.

